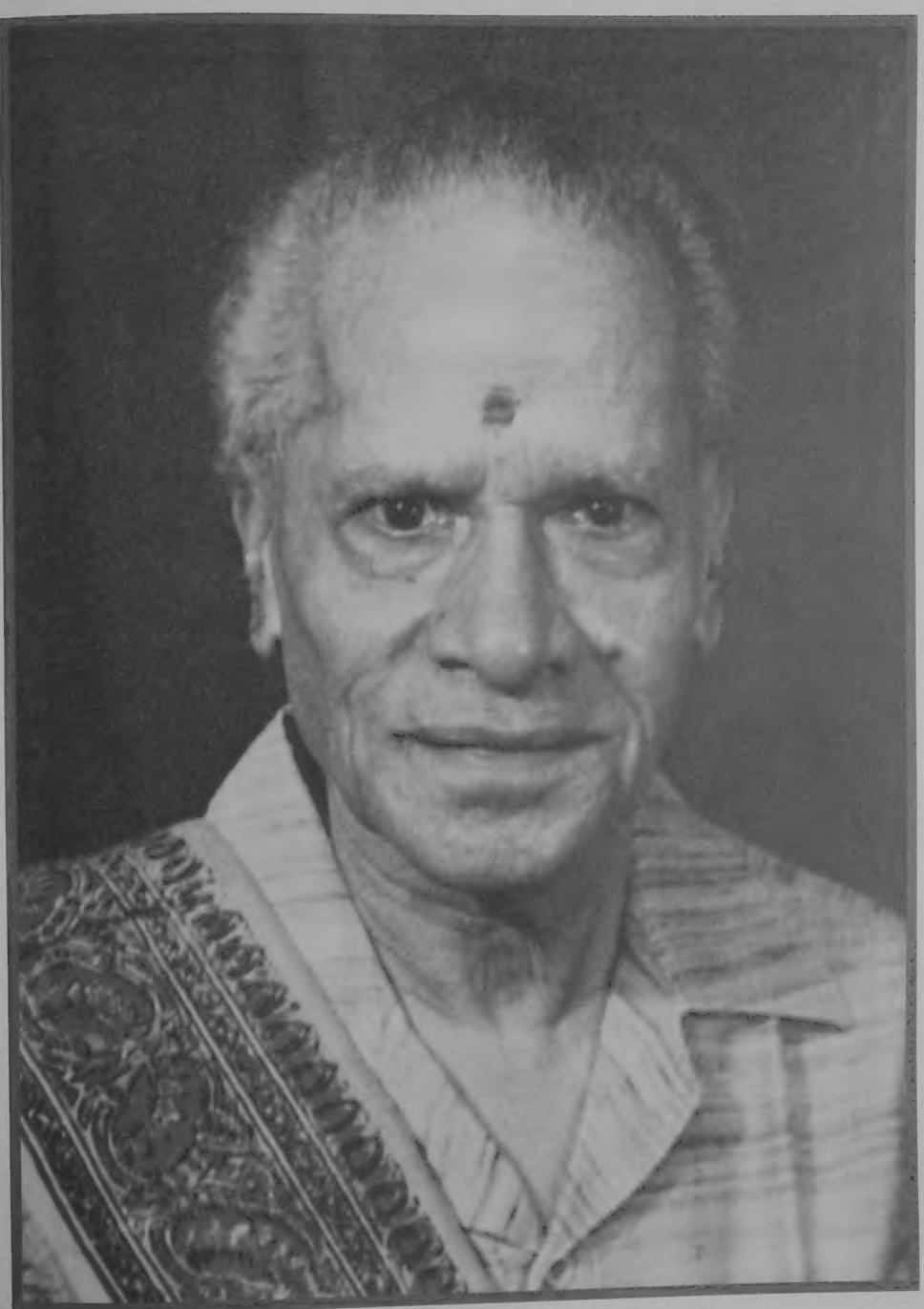




Sri Shanmukhananda
Chandrasekarendra Saraswati Auditorium

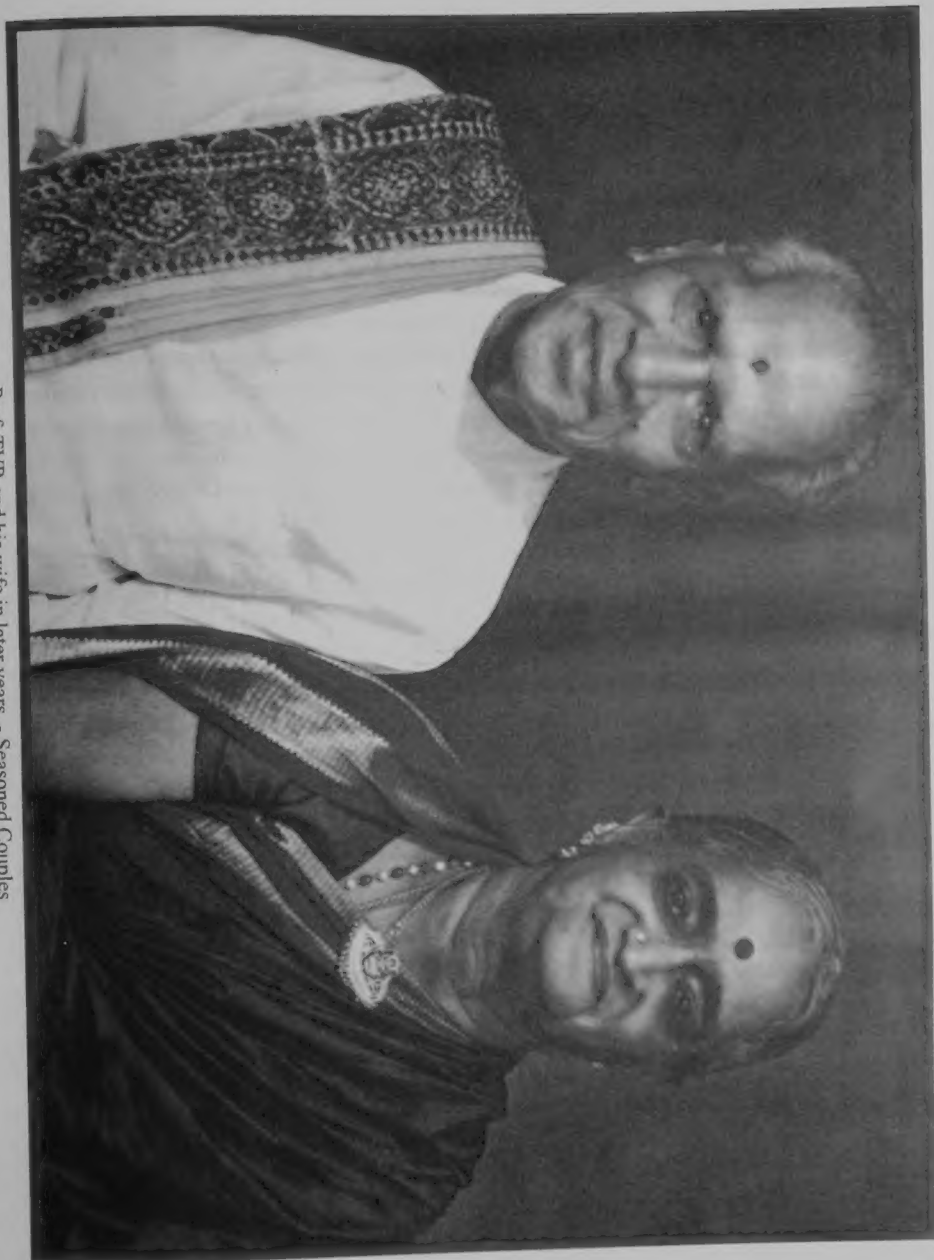


Prof. T.V. Ramanujam
(1908 - 1988)



This photograph was taken some six months after the marriage of Prof. T V R

Prof. TVR and his wife in later years. - Seasoned Couples



FROM THE PRESIDENT'S DESK



The year 2008 is indeed very special to our Sabha, witnessed as it is to the Centenary Celebrations of three great men who were associated with the Sabha, nurtured its growth, and rendered yeomen service to Indian classical music. It is a pleasant coincidence that all the three of them were born in the same year and destiny brought them to our common platform to serve the cause of fine arts. While the centenary celebrations of Padma Vibhushan Dr. Semmangudi Srinivasier in July 2008 brought back nostalgic memories of this legendary musician of our times, reminiscences of the selfless contribution of Shri. B. Narayanaswami came to fore as other institutions with which he was also associated, joined us in celebrating his Centenary in August 2008. Towering these is the centenary celebrations of Prof. T. V. Ramanujam fondly called "TVR", the founder-President of our Sabha, now being celebrated.

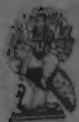
I was not fortunate to belong to Shri. Ramanujam's generation, but as a young lad I had watched with admiration the five 'C's that were the hall mark of his life - Courtesy, Concern, Commitment, Conviction and Culture. He had a noble feeling of reverence for all our traditions, and age old forms of ceremony. Our Sabha was the most appropriate fulfilment of his life long passion and his faith in the high destiny of India's cultural heritage. The Sabha is a tribute as much for his love of music and fine arts as his sense of total commitment and dedication to the cause. Some of our senior members were witness to the memorable Amritotsava celebrations of 'TVR' on 18th October, 1983.

The greatest contribution of 'TVR' to the Sabha is the continuance and perpetuation of all the good deeds that he and his colleagues did during the formative years and the national face they gave to the Sabha in the field of Indian culture, thought and tradition. It was to his credit that when the time came for him to demit the office of the President of the Sabha that he held with great distinction he ensured the continuity of his legacy by handing over the mantle to his worthy successor Dr. V. Subramanian. The Sabha is eternally grateful to him and he would remain etched in the memories of the members of the Sabha for many many years.

The centenary publication now being released is a sincere attempt to capture in print the many faceted personality of 'TVR'. In the following pages, a lot has been said about his qualities of head and heart, his multi-faceted personality etc by his old students, colleagues and admirers. To the present generation it would be a reminder that institutions like ours have been built by the sacrifice of a few visionaries who had had no access to modern day conveniences and it is their bounden duty to preserve, protect and perpetuate the hoary culture of our blessed land, and more importantly to those who had never seen him, it would give a glimpse of this noble soul, enable them to draw a leaf out of his life and make their own lives sublime.

Dated : 18th August 2008

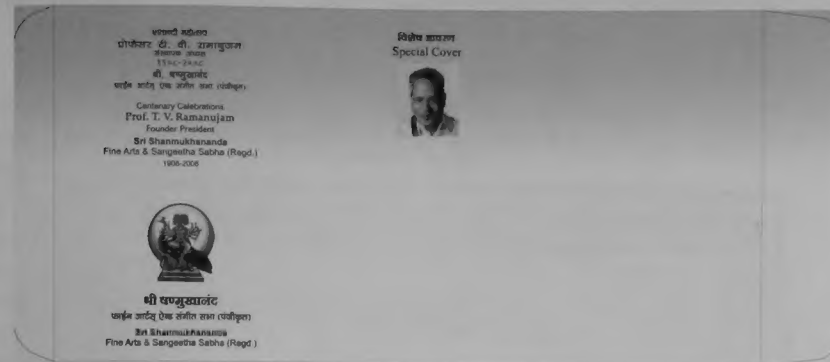
V. SHANKAR



Sri Shanmukhananda Fine Arts & Sangeetha Sabha (Regd.)

Prof. T. V. Ramanujam Centenary Celebrations

13.9.2008 Saturday 6.30 pm	"Sreenivasa Vaibhavam" Harikatha by Smt. Visaka Hari
14.9.2008 Sunday 6.00 pm	"Padmavathy Thirukalyanam" – Harikatha by Smt. Visaka Hari
15.9.2008 Monday 7.00 pm	Vocal recital by Padmabhushan Madurai Shri. T. N. Sesha Gopalan
16.9.2008 Tuesday 7.00 pm	Shri. Shanmukhananda Bharat Ratna Dr. M. S. Subbulakshmi Best Teacher Award to Ganabhooshanam Shri. P. Vaidyanatha Bhagavathar Followed by a vocal recital by Smt. Lakshmi Rajagopalan & Party
17.9.2008 Wednesday 7.00 pm	Valedictory function – Shri. S. C. Jamir, Governor of Maharashtra presides, Shri. M. S. Bali, Chief Post Master General, Maharashtra and Goa Circle and Shri. Sashi Ruia, Chairman, ESSAR Group will be the guests of honour.
	Release of special cover on Prof. T. V. Ramanujam by the Department of Posts, Government of India.
	Shehnai recital by Ustad Nayyar Hussain Khan, Son of Bharat Ratna Late Ustad Bismillah Khan



Special cover on Prof. T. V. Ramanujam by the Department of Posts, Government of India.

Prof. T. V. RAMANUJAM

A life of service to education, art and culture

"A many sided personality" is a phrase which one comes across often in speeches and writings about people big and small. In many cases, it is a polite cliché, a concession to conventions. But in the case of Prof. T.V. Ramanujam, it is a true and apt description.

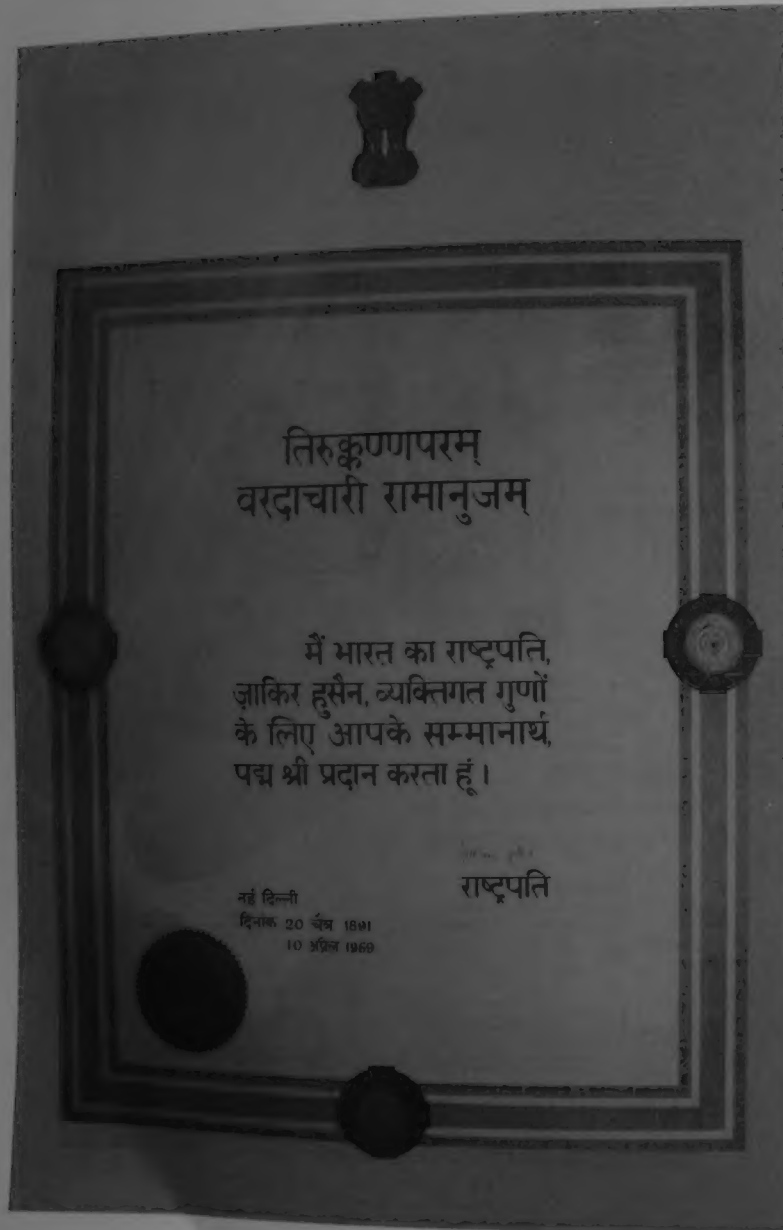
He was born and brought up in a family rooted in orthodoxy and firmly believing not only in the fundamentals but also practicing the rituals of the Hindu faith. But even in his early days he swam against the current. While the disciples of his father and uncle were repeating the Veda Mantras in unison, he would sit in another room loudly memorizing the speeches of Right Honourable Srinivasa Sastri. Music drew him like a magnet even in those early days and the young Ramanujam was a self invited guest at many performances of the famous vidwans of those days. His taste for music did not stop with appreciation alone. He learnt in the traditional way at the feet of a maestro- the giant among musicians.

Erudite scholarship was the hall mark of his family- his father and uncle were received as scholars who were renowned far and wide for their exposition of the rahasya granthas- and the Young Ramanujam imbibed the quintessence of our Vedic culture at an impressionable young age. What was an even greater acquisition was the attitude of humility and curiosity, eagerness to know more and an inborn respect for anyone who had anything to impart.

The family realised that the confine of a Veda Patasala were too narrow for this effervescent youth and they readily allowed him to seek pastures new - the only condition which the orthodox father imposed on him was that, that he should not cross the high seas,, a prohibition which Ramanujam away from the competition for civil servants the be-all and end all of ambitious and bright young those days!

Finding himself too young for the next best "prize" - the Financial Service Commission - T. V. R. tried his hand at journalism and made a mark even at the young age of 20 by writing exquisitely and elegantly on obtruse economic subjects. What was even more remarkable was the fact that he chose to write in Tamil at a time when others shied away from this field either because of their inability or a patronising attitude of superiority. His early wanderings took T.V.R. to Calcutta where vague ideas crystallised into a firm solve to serve the community through active participation in social and cultural affairs - the loving care of Shri K.C. Srinivasan (known to Bombayites yester-year as a senior officer of the G.I.P. Railway) playing a great part in making this possible. But the soot and noise of Calcutta were things which T. V. R.'s health could not cope up, and he returned to Madras to throw himself more whole-heartedly into the world of journalism and writing.

Ramanujam's next hop was to Alwaye - as a lecturer of economics in the Union Christian



College. Soon he made his presence felt - an able exponent of economic doctrine whose words had a deeper impact on his students. His teaching did not stop with theory. He galvanised the energy of the students in social activities and brought out their inherent capabilities by encouraging their participation in student unions and other platforms where the debates covered the burning problems of the day. Though the conventionalists frowned on his activities of Khadar selling along with the students, such activities brought Ramanujam in closer touch with the community. His popularity with his students was always unquestioned and his ability as spokesman and a representative of academic life was recognized by his election to the senate of the Travancore University.

The old adage that "there is a divinity which shapes our ends" comes to mind when one thinks of the circumstances of Mr. Ramanujam's entry into the hospitable shores of Bombay City. The founder-editor of the Free Press Journal, the great Sadanand was quick to see the journalistic gifts of the young writer on economics and the fact that Ramanujam was closely associated with N. D. (Kasi) Varadachariar - an intellectual giant of those days - was sufficient for him to make him the editor of the Free Press Journal Economic Supplement which with Ramanujam's acumen and energy soon became a bible for serious students (of this country's commerce and industry.) But professional success and prosperity (comparatively, speaking) could not deter Ramanujam when a call came for service in the educational sphere again. Those noble and generous hearts which were raising an academic monument in Madras to the memory of the patriot monk of India - Swami Vivekananda, felt that Ramanujam was the ideal choice for the chair of economics in that institution and at considerable sacrifice, both financially and physically, Ramanujam responded with his usual enthusiasm and grace.

But providence again took a hand and called Ramanujam back to Bombay. This was again a journalistic assignment. The early promise of "Bharat" was frustrated by combination of circumstances and the group of stalwarts, including Ramanujam, were thrown off their moorings. But the indomitable spirit of T. V. R. did not give way to despair. His life took another turn - this time into the world of public relations and business administration as a key executive of the state transport organization. Here again, it was the personality of Ramanujam which gave new shape and dimension to the job and elevated that position to one of importance - a true liaison between people and a corporate authority.

By now the people who came in contact with Ramanujam - and they were politicians of the highest rank and businessmen of note - were able to appreciate and admire his sterling qualities, his sincerity, his hard work, his charm, his characteristic humility and above all his ability to inspire and instil in others the same qualities of head and heart.

His entry into the world of business was almost inevitable and it is the good fortune of all that he came to be associated and he continued to be so-with a firm which allowed him, - nay encouraged him - to spend his time and energy for the public good.

It is characteristic of Ramanujam's nature that his entry into the artistic life of Bombay was as a harbinger of harmony - it was his persuasive powers, combined with sincerity (an approach

that brought together the music sabhas that were functioning in this part of Bombay then. Having shaped the first step, Ramanujam became the galvanising force, bringing together talent enthusiasm and efficiency for an even greater cause - the building of an auditorium for the better performance of our glorious arts.

Prof. Ramanujam laid the true foundations of Shanmukhananda Hall by building up a team of selfless workers, hardworking with no promise of monetary reward, and honest to the core, inspiring confidence by their dedication and enthusiasm. It required all the native and acquired gifts of Ramanujam - his record of service, his reputation as a man of unimpeachable integrity, his knack of approaching the right people at the right time and his instinctive judgment of men which enabled him to choose the ideal man for the job. A man of vision, he built up the Shanmukhananda Hall as a meeting place of all streams of culture in music, in dance and all the fine arts. He made it a real cosmopolitan institution, a place which could be utilised for all good purposes. It was his emphasis of this point that brought it the support of governments and institutions, who saw it not as a parochial music sabha but a magnificent hall of Indian Culture.

The community of Bombay not only its elite in social, cultural, political and business circles but even the not so eminent sections, with no distinctions of caste, creed, colour, joined as one man 'in paying rich tribute on the occasion of his sixtieth birthday.

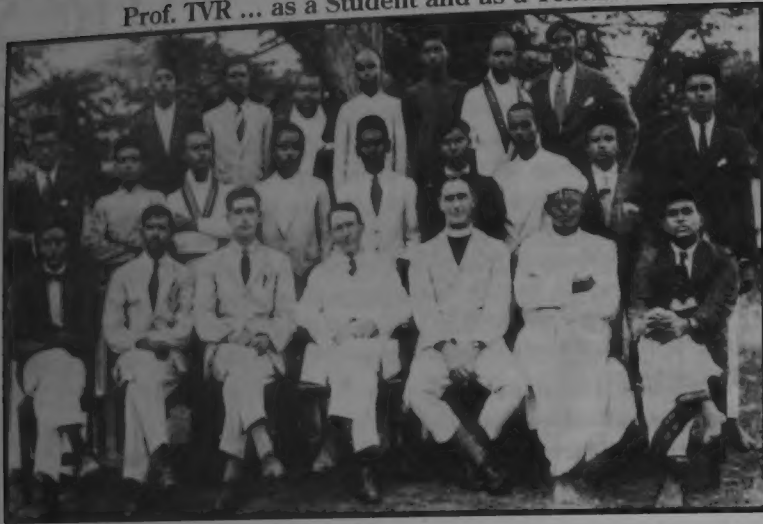
Other honours too came to him, a "Padma Shri" from the Government of India in recognition of his services to the cause of art. And his appointment as the Sheriff of Bombay is another tribute to his essential cosmopolitanism and his ability to lead people of all persuasions.

Behind Ramanujam's success in life was a very affectionate family, comprising his wife, a daughter and three sons, Married at a very early age, Mrs. Ramanujam played an active part behind the scenes by freeing him from the cares of the house-hold.

A man like Ramanujam did not rest on his oars. He merged with eternity on 3rd October 1988. He left behind a void in the cultural field difficult to be filled.

DOWN MEMORY LANE

Prof. TVR ... as a Student and as a Teacher



Prof. T.V. Ramanujam, at the age of 18, when he studied in the senior intermediate class, in Wesley College, Madras, under eminent Professors like Clutterbuck, Hooper and Vasudevachariar.



Prof. Ramanujam (with cap on), 77 years ago, as a boyish-looking Professor, at the Christian College, Alwaye.



The staff and students of Alwaye College at a Farewell party in honour of Prof. T.V. Ramanujam, when he left for taking up the Economics Supplement Editorship of Bombay's Free Press Journal, in 1945.



Prof. Ramanujam, way back in 1930s, at the Annual Social of the History Association of the U.C. College, Alwaye



Prof. Ramanujam at the farewell party arranged by the staff and economics students of the Vivekananda College in 1949, when he left Madras, to take up permanent official and social work in Bombay, first as Editor of Bharat, and subsequently in various other responsible jobs, and made Bombay his permanent home.



TVR ushering into the Sabha one of the greatest citizens of modern India, the revered Rajaji. Among others seen in the picture is Shri S.K. Patil.



TVR with the Minister for Information and Broadcasting, Dr. B.V. Keskar. Shri M. Bhaktavatsalam, the then Chief Minister of Tamil Nadu, and Dr. Semmangudi Srinivasa Iyer.



TVR explaining to Shri Kamaraj the work of the Sabha and Kamaraj keenly listening to him.



TVR welcoming Shri. V. K. Krishna Menon to the Sabha.



TVR had invited Shri S.S. Vasan and the then Union Minister, Shri T.T. Krishnamachari to the music concert by Semmangudi Srinivasa Iyer. Sitting next to TVR's right is Shri R.V. Murthy, one of the Vice-Presidents of the Celebrations Committee of TVR's Amritotsava Celebrations Committee.



Sir C.P. Ramaswamy Iyer was invited by TVR to be the Chief Guest, at the inauguration of the great drama "Raja Raja Chozhan" by TKS Brothers. TVR addressing the audience and TKS as Rajendra Chozhan sitting next to him and seated next to TKS is Shri T.K. Bhagawathy as Raja Raja Chozhan.



TVR with the Chief Guest at a function in the Sabha, (the then Governor of Maharashtra State. His Excellency Shri Sri Prakasa.) Others in the picture are Shri S.R. Kasturi, Shri A.S. Mani and Shri S. Seshadri, Shri R.S. Mani and the Shri B. Narayanaswamy.



TVR presenting a replica of a temple to the talented danseuse, Vyjayantimala, on the occasion of her dance recital. The Chief Guest, Hon'ble Talyarkhan, then Minister of Maharashtra State, looks on.



TVR and Shri R.S. Mani welcoming Shri S.K. Patil to one of the Sabha's important functions.



TVR welcoming Cardinal Gracias during his visit to the Sabha.



TVR at a Reception to the celebrated actress-cum-danseuse Padmini. To his left is the famous actor "Shivaji" Ganesan.



Immediately after the opening of the Sabha's building, Prof. Ramanujam, the then President of the Sabha, arranged a function to felicitate Gayaka Sikhamani, Ariyakudi at which Prof. T.V. Ramanujam is seen speaking and among those present and spoke were eminent men like Raja Sir M.A. Muthia Chettiar, Vidwan Palghat Mani Iyer and Ariyakudi, devoted disciples like Madurai Krishna Iyengar, and B. Rajam Iyer, Shri Soundarajan the then Secretary of the Music Academy of Madras, and a large number of people standing because the audience was as huge as it was keen on seeing and listening.

TVR was Sixty One Grand Shastiabdapoorthy Celebrations of 1968.



Prof. TVR and his wife snapped in front of the Sabha's temple with the picture of Shanmukha, after whom the Sabha is named



Prof. TVR affectionately hugging Shri R.S. Mani who captained the organisation of the Celebrations. How TVR was moved by affection and gratitude are reflected in this picture.



The Gandhian Industrialist, and the Chairman of the Companies in which the Professor had been serving over 2 decades, and Smt. Vimlaben Vadilal Mehta along with Prof. Ramanujam and his wife, on the occasion of the Shastiabdapoorthy.



The famous Travancore sisters, Padmini and Ragini, seeking the blessings of Prof. Ramanujam and his wife on the occasion.



Shri Y.B. Chavan, the then Defence Minister of the Indian Union, who presided over the Shastiabdapoorthi function of Prof. TVR, offering him a beautiful model of a temple with an image of Lord Krishna inside the model, on behalf of the Celebration Committee.



Shri V.P. Naik, the then Chief Minister of Maharashtra, covering Prof. Ramanujam with a "Ponnadai" on the occasion.



Vikatakavi Shri R.K. Murti, husband of Dr. M.L.V. giving a nice 'Vikatan' on the occasion of the Shashtiabdapoorthi.



Dr. R.N. Kulkarni, the then Mayor of Bombay, unveiled a portrait of Prof. Ramanujam on the occasion of the Shashtiabdapoorthi.



Veena Chakravarti Shri S. Balachander, accompanied by the able Mridangist Shri T.V. Gopalakrishnan, giving a Veena recital on the occasion of the Shashtiabdapoorthi.



Sangeetha Samrat Chembai Vaidyanatha Bhagavata, accompanied by the eminent violinist Principal T.N. Krishnan and Vidwan T.V. Gopalakrishnan on the Mridangam, and Alangudi Ramachandran on the Ghatam, giving a recital on the occasion of the Shashtiabdapoorthi.



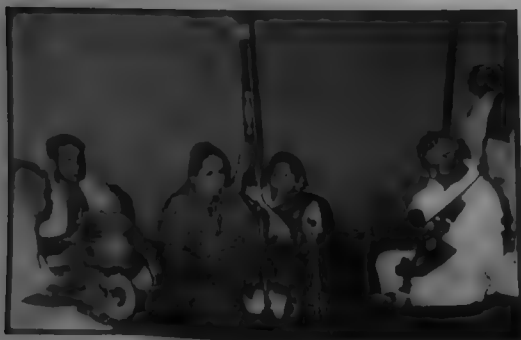
Dr. Seerkazhi Govindarajan accompanied by his devoted and able team of accompaniments, giving a vocal recital on the occasion of the Shashtiabdapoorthi.



T.V.R. with Chembai and R.S. Mani



The gifted vocalist Smt. Mani Krishnaswamy, accompanied by her own team of competent accompaniments, giving a vocal recital on the occasion of the Shastiabdapoorthi.



Dr. MLV, accompanied by her own team of competent accompaniments, giving a vocal recital on the occasion of the Shastiabdapoorthi.

Prof. TVR - The Sheriff of Bombay

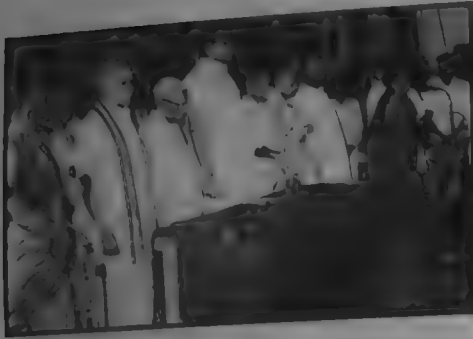


Prof. TVR taking the oath as Sheriff as read out by the then Governor of Maharashtra State, His Excellency Nawab Ali Yavar Jung, at Raj Bhavan, Bombay.

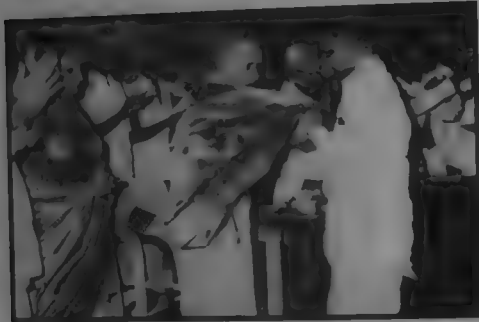


During his Sherifalty, the King of Sikkim and his wife visited Bombay. The Governor and his wife and Prof. T.V.R. (with black coat, extreme left) welcoming the distinguished guests.

Prof. TVR as "Kalai Kavalar"



When Prof. Ramanujam was awarded the title of Kalai Kavalar, about a dozen years ago, by the old and famous Parthasarathy Swamy Sabha of Madras, and by practically all the eminent performing artistes, Smt. MLV sang a prayer song, at which Professor and his wife along with the former Chief Minister Shri M. Baktavatsalam of Madras, the Sheriff of Madras, the Hon'ble Shri M.P. Sivagnanam, Dr. Semmangudi Srinivasa Iyer and others are seen standing.



Dr. M.P. Sivagnanam covering Prof. T.V. Ramanujam with a Ponnadai on the occasion of the Award of 'Kalai Kavalar', and others seen in the picture are Mrs. Ramanujam, Vidwan Lalgudi Jayaraman, Vidwan T.N. Krishnan, and the former Chief Minister of Madras Shri M. Baktavatsalam.



Shri M. Venkatakrishnan, the "live-wire" of the Parthasarathy Swamy Sabha, giving him a plaque with the Nataraja Picture embedded in it. Looking on is ex-Chief Minister Baktavatsalam.

Prof. TVR in Cultural integration work, the formation of the Federation of Cultural Organisations of Bombay.



Shri S.B. Chavan, the then Chief Minister of Maharashtra, speaking on the occasion of the inauguration of Cultural Organisations of Bombay at Raj Bhavan, Bombay. Prof. TVR himself being the Founder-President of the Federation.



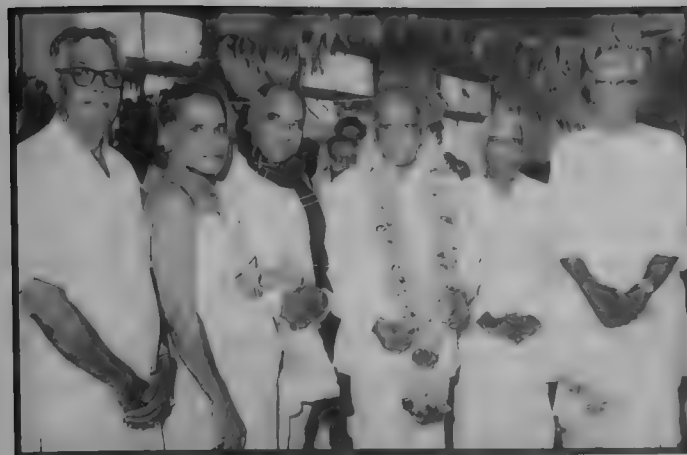
Prof. TVR seen with the then Chief Minister of Maharashtra State, Shri S.B. Chavan, his wife and Shri Soli Batliwala on the occasion of the inauguration of the Federation of Cultural Organisations of Bombay, held at the Raj Bhavan. Shri Ratnappa Kumbhar, Minister, speaking in appreciation of Prof. TVR.



Mr. Y.B. Chavan. Presenting a memento to Prof. T.V. Ramanujam at function in Bombay on Tuesday to celebrate his Amritotsav. Others in the picture are Mrs. Ramanujam and Mr. Vasantdada Patil.



A Felicitation function to mark the 76th Birthday of Prof. T.V. Ramanujam, Former Sheriff of Bombay was organised at Shanmukhananda Hall in Bombay. Picture shows from Left are : Dr. Ram Tarneja, Maharashtra's Finance Minister, Mr. Sushilkumar Shinde, Mr. Y.B. Chavan, Mrs. and Mr. T.V. Ramanujam and Chief Minister of Maharashtra, Mr. Vasantdada Patil and Mr. V. Subramanian, Maharashtra's Minister. - 18th October 1983

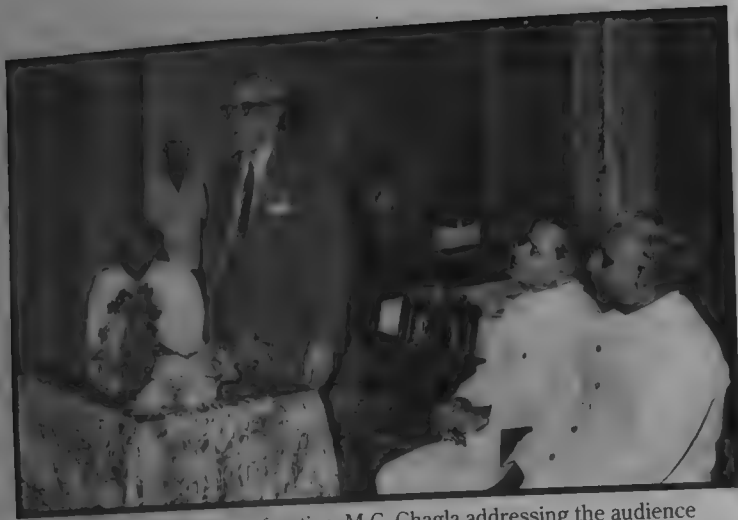


T.V.R. with S.K. Patil, the Congress stalwart of the time



Smt. Vijayalaxmi Pandit then Governor of Maharashtra lighting the Lamp, TVR looks on.

An Album of Memories



TVR with R.S. Mani at a function. M.C. Chagla addressing the audience



Prof. T.V.R. as the Hero (Bilendra) in Tamil Drama at presidency College in 1930. Seated first from right



Rajaji addressing the audience at a function in the Sabha.



In Wesley College, Madras, in 1926 - as a senior student.
2nd from right 2nd row



Dept. of Economics, U. C. College, Allwye. Prof T.V.R. 4th from right.

T.V.R. with National Leaders



Answering a question posed by Shri. Morarji R. Desai - 1957



Farewell function at Vivekanand College, Madras, when Prof. T.V.R. left in 1949
in favour of Journalism and Bombay.



Welcoming Shri Y. B. Chavan



Smt. Vatsala Naik, Shri.
V.P. Naik & Prof. T.V.R. - all
three supremely happy at
earnestness of Koyna relief
work undertaken by South
Indian Organisations



With Dr. B. V. Keskar

With his Guru the Veteran
Ariyakudi



With folded hands
Prof. T.V.R. welcomes
Cardinal Gracias
- October 1964



T.V.R. explaining to Shrimati and Shri M. C. Chagla, the problems faced in collecting
funds for construction - January 1963.

Shoulder to Shoulder with other Institutions



With Bombay Tamil Sangham welcoming T.K.S. Brothers and Shri B. G. Kher



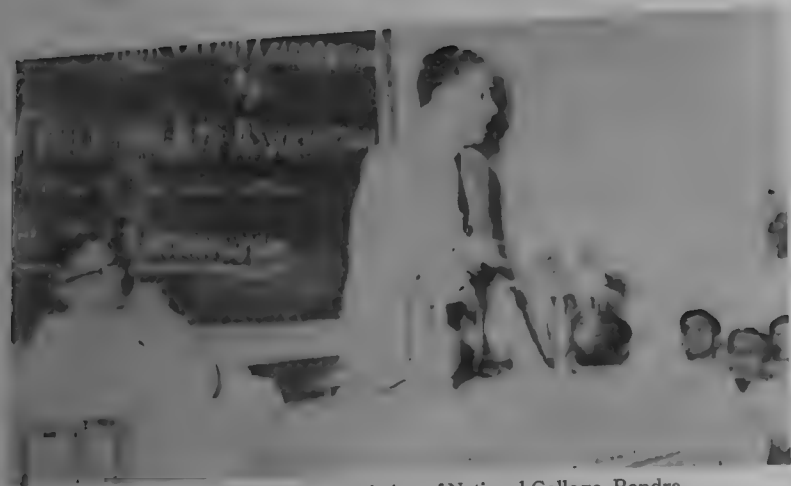
With Goregaon Tamil Sangham



Felicitations to the famous singer " M. L. Vasanta Kumari " on the award of Padma Bhushan, with Shri S. K. Patil presiding.



Acknowledging with folded hands the affectionate tributes paid to him by the great actor Sivaji Ganesan and actress Padmini.



Inaugurating Malayalam Association of National College, Bandra



With golden-voiced Seerkazi Govindarajan.





TVR with his wife Smt. Bhooma

A Tribute to my Prof. T. V. Ramanujam

N. Parameswaran
Trustee of the sabha

My memory goes back to the year 1940-41, when Shri. T. V. Ramanujam was Professor of Economics at the Union Christian College, Alwaye (Kerala State). I was a student of Science in the "Intermediate" class in the same college during the period. However, we had a common interest in the cultural activities of the college. Prof. T.V. Ramanujam was the Chairman of the cultural wing. He used to take a lot of interest in encouraging the students to participate in Dramas, Debates, Music and Dance which was a regular feature of the college.

I distinctly remember taking part in a couple of dramas under his guidance, as "Mark Antony" in Julius Caesar in English and as "Nalini", a Malayalam serial drama, as its heroine." He was a great help in my participation in various debates, as a part of the college activities. After every event, it was his usual habit to congratulate us in his usual flowery language, which gave us confidence in ourselves.

Prof. T.V. R. was a powerful orator and it was said that even during these years, he was gifted with a silver tongue. It was this gift combined with an ever smiling face which prompted me to invite him to inaugurate a Library in the year 1941 in my native place 'Perumbavoor' near Kalady. Some of the youngsters in this small town started the Library for the benefit of the Public. The inaugural address of Prof. T.V.R. was widely reported in the press and he proved himself as a lighthouse of knowledge with few parallels.

Thereafter for a decade or so, I lost touch with him. He left Alwaye to join Vivekananda College in Chennai where he worked as a Professor for a few years. He came to Bombay to join as General Manager of C. Doctor & Co, and he was then good enough to get in touch with me. Our offices were very close to each other and we had frequent meetings in the 1950s. He was quite passionate in building up a fine Auditorium for cultural activities with the support of some of his colleagues. He was looking forward to my little support in whatever way I could.

Then came the year 1970. During that year he suggested that I should take active interest in the affairs of Shanmukhanada Fine Arts & Sangeetha Sabha which was a fairly well established institution. However, I was hesitating to accept his suggestion because of the highly competitive elections. Finally, I had to try my luck through the ballot box, and came out successful, primarily due to his blessings. I have since continued to serve the institution in the best interest and in various capacities.

Even today, I remember Prof. T. V. Ramanujam as the person who brought me into the cultural field of Mumbai. He was very simple in his living and dressed in his immaculate khadi veshti and shirt with Angavastram and made a great presence in the auditorium during the classical concerts. His very presence was a great encouragement to the artists.

Prof. T.V. Ramanujam as my Colleague

By
S.R. Swaminathan
(Prof. of English, Albany, N.Y., U.S.A.)



The gods who give us all things, have sweetened our lives by the greatest and most precious of all gifts - the gift of true and enduring friendship, with a few kindred souls, in whom we recognize, as Aristotle puts it, our **alter ego**. As I sit here in far away Albany, New York, to write my recollections of Ramanju, as he is called in his family circle and I too call him (as I am still Sama for him), the feeling uppermost in my mind is one of gratitude for his long and abiding friendship. My thoughts fly across fifty years to an idyllic rural spot far away in Kerala, Alwaye, where we met and immediately took a great liking for each other. Ramanju, Appannan (V. Venkataramana Rao, who, after retirement as Principal of the Government College, Coorg, now lives in Bangalore) and I formed a trio living in adjacent cottages on the banks of the river. From dawn to dusk, we delighted in each other's company. We would do everything together. Was it going to the river for our bath in the mornings or waiting, near that old house for the bus to take us to the College, or going on our evening walks across the green fields of Alwaye, or crossing the river in that country-craft for buying a few things, we must do everything together.

Trio bound by spiritual and intellectual ties

That was in 1936. The thirties were a time of great national ferment and I can still see the picture of three young khadi-clad men, whose conversation not seldom turned with great eagerness to what Gandhi or Nehru had said the previous day, and who shared that dream of a free India, an impossible dream as it seemed then. Young men in our twenties, poor and insecure in our positions in life, and constantly threatened with unemployment, we never had any money or worldly cares. With what joy I recall those peals of laughter that came so often and so spontaneously to Appannan, Ramanju's gender smiles and wit, and my own recitations of poems. Alwaye with its rich greenery, that small but beautiful College, the Union Christian College, and the three of us together - these were enough to be happy! "Bliss was it in that dawn to be alive, and to be young was very heaven!"

And we dreamt of many things we could accomplish together. Let me recall just one anecdote. Ramanju, Appannan and I met at Appannan's residence in Coimbatore, in the summer of 1937, to draw up a petition to Shri C. Rajagopalachari, then Chief Minister of Madras, asking him to hand over to us the management of the Government College at Kumbakonam then threatened with closure because of financial views. We offered to run it as a nationalist institution on altruistic lines like the Union Christian College, or on

the model of the Forgusson College in Poona. We along with ten other friends all highly qualified and dedicated men- pledged to take a small living wage, and run the college. It was too good a dream to come true, and the Government turned it down. But, as a dream of our youth, it still remains one of my cherished recollections of the intellectual and spiritual ties which bound me to Ramanju and Appannan.

T.V.R.'s reverence for traditional sanctities of India

Ramanju always had a noble feeling of reverence for all our traditional sanctities of life and its age old forms of ceremony. As I think of this aspect of my friend, another picture of late thirties comes to mind. He was my guest at Swamimalai. As he was leaving us after a few days, he walked to my father and did sashtang namaskaram. My father was overwhelmed as his son's friend and distinguished colleague paid him the traditional homage.

Yes, we had to drift apart blown hither and thither by the winds of chance of Providence. But God be thanked, our friendship has endured and grown over nearly half a century now. If only we could write in Tamil, and I still remember Ramanju command of Tamil was better than mine!—they would run into a few volumes! Age and the increasing preoccupation with life's needs deprive us of the leisure to keep up all the correspondence we desire with our friends; still even now, the old impulse of our youth returns and we must put aside all other things to write to each other at length, and with the same gusto we had long ago. Only a month ago, Ramanju and I exchanged long letters of dear old memories that cheer us.

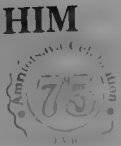
T.V.R. the Versatile

Professor, journalist, public servant and patriot, Ramanju's career has been as distinguished as it is varied. I know music and the arts have always been dear to him, and his great part in building the magnificent Sri Shanmukhananda Sabha is the appropriate fulfillment of his life-long passion for them and his faith in India's cultural heritage.

My dear Ramanju, I am happy to be able to greet you, along with your numerous admirers and friends, on the occasion of your **Amritotsava** celebration. Well, our dear old dream of converting the Kumbakonam college into a nationalist institution did not materialize. But this Shanmukhananda Sabha will remain an enduring monument - a source of legitimate pride for you, your friends and co-workers, and I have no doubt it will remain for generations yet to be born a source of joy in the immortal arts of our beloved country. As the **Vedas** say, God dwells in aesthetic bliss- **rasovaisaha** May the Sabha bring to all men the joy of His Divine Rasa. **Sarve bhadrani pasyantu!**

PROF. T. V. RAMANUJAM AS I KNOW HIM

By
M. V. Kamath



If I am asked to sum up in just three words what Prof. T. V. Ramanujam means to me, I would, without any hesitation, say : Courtesy, Concern and Commitment. His courtesy towards one and all is legendary. I am personally a beneficiary of his concern. And the 5,500 members of the Shanmukhananda Fine Arts and Sangeetha Sabha would no doubt bear witness to his commitment.

I first came to know of Prof. Ramanujam - T.V.R. - in the late forties and I early fifties when I was a junior reporter in the **Free Press Journal** edited by S. Sadanand. Prof. Ramanujam we always referred to him as the professor - was a frequent and welcome visitor to the Free Press office at 21, Dalal Street, with his contributions and, if I remember aright, he was at one time our Economics Editor.

Conviction & Culture

He was never late with his copy, he was meticulous in writing it and, we, the junior staff, were in awe of his scholarship. I do not remember him as being dressed in anything other than what he is accustomed to wear which always served to remind me of the importance of being true to oneself and one's culture. He was the personification of Polonius' advice to his son :

And, above all, to thine own self be true,

And let this follow as night the day

Then thou can'st not then be false to any man.

There was the ring of truth and steadfastness about Prof. Ramanujam that was unmistakable. We knew instinctively that this man stood for what he believed in and was not to be wayed by what others may say of him. He was courtesy incarnate. I am many years his junior and cannot hold a candle to his immense scholarship. And yet during all these years that I have known him, I do not remember a single occasion when he pulled seniority, age, scholarship or whatever to get things done. Always polite, always considerate toward his juniors, he was the perfect gentleman. It was a pleasure to work with him.

Subsequently, Prof. Ramanujam ceased to write for the **Free Press Journal**, but he was always solicitous about both its editor and the staff. He was interested to know how I was faring and never missed a chance to express his appreciation of my writings, I thought, underservedly. But that was his way of encouraging young journalists.

Commitment & Dedication

His appointment as Sheriff of Bombay pleased his many admirers and friends as just recognition of his meritorious services to the city and the community. When he first mooted the idea of setting up the Sri Shanmukhananda Fine Arts and Sangeetha Sabha, we little realized then what a landmark institution it would turn out to be.

To my mind, it is a tribute as much for his love of music and the fine arts as his sense of total commitment and dedication to a cause. The institution is a physical expression of his personal commitment and thousands upon thousands of his fellow citizens will remember him for giving so generously of his time to make the Shanmukhananda Hall possible. It is, I understand, one of the finest of its kind this side of the Suez and its acoustics have been praised by international ensembles.

I never would have thought that, with his many pre-occupations he would have remembered me when I was down in 1982 with a myocardial infraction and was hospitalized for a month. There are times when one wants to be remembered by one's friends and it is when one is ill that the love and affection of one's friends becomes a sustaining force. I was very deeply touched by Prof. Ramanujam's loving letter and Get-Well note and a huge bouquet of roses that he sent to me while I was in hospital. He need not have done that, but he did. He remembered. It was his way of expressing concern for an old - but junior - colleague.

A writer is always flattered to know that his superiors and betters read him and appreciate him. Prof. Ramanujam, I find, reads my occasional columns and often takes the trouble to congratulate me for them. And when we occasionally meet he greets me with a warmth and affection that one reserves for old friends.

His steadfastness to principles perhaps has occasionally alienated him from those in power. But he has never compromised with what he believes is intrinsically wrong or evil; for all that, his attitude towards even those he knows as wrong-doers has been one of moderation and civility. He would have made good company to Gopala Krishna Gokhale, Ranade and Srinivasa Sastri. He is cast in their mould.

That the Professor will be celebrating his **Amritotsava** is a matter of rejoicing to all of us who have known him. Unlike so many of us who were born elsewhere but have made Bombay our home, he has given more to his adopted home than what it has given him. His contribution to Bombay's cultural life is unique and unparalleled. When I met him last at the Bharatiya Vidya Bhavan, he said somewhat apologetically that he was no more as active as he wished to be. There was still that burning desire to serve his fellow countrymen; the spirit was willing, even if the flesh was weak. But our affection and regard for him is his strength. We want him for many, many years to come, to sustain us with his friendship, wisdom and guidance.

Prof. T.V. Ramanujam Bold Social Reformer Even four Decades Ago

By

M.M. Cheriyan

(Advocate of Kerala High Court and Ex-Chairman of Kerala State Transport)



I am glad that Professor T.V. Ramanujam's 'Amritotsava' is being celebrated. He is 75 years young in spirit and outlook. Between the two lies the door he left open for affection of mine and all his 'old Students' to enter.

It is a long way from the College Hills at Alwaye to the Metropolis of Bombay. It is a long story of success from a young teacher to a famous "Padmashri". We are sorry in a way that he left Kerala. But we are happy for the reason that in Bombay he has risen to great heights in "national and social recognition" and "Appreciation and even Admiration".

His was a career that remained as one long straight line on the graph up, up and up-till it reached the acme of national recognition and social esteem. Progress is the law of life as Robert Browning said. To those who have character and industry progress cannot elude. Professor T.V. Ramanujam took care of his CHARACTER and INTERGRITY, and his reputation took care of itself. A man of Character makes himself worthy of any position he is given, as Gandhiji said. Professor Ramanujam was in possession of one of the strongest pillars of an exemplary character, namely, rectitude of intentions. He was sure of approbation and applause as a professor, as a Public Speaker, as a Journalist, as a Public Relations Officer, as an Artiste and an Organizer of men and matters. His dignity and integrity gave colour to his character.

His inward sincerity always influenced his outward deportment which has invariably been dignified and charming. I believe that the key to his success is his supreme confidence in himself and extreme humility to the point of self effacement.

Kept His Listeners Spell Bound

I was T.V.R.'s student during 1941-43 at U.C. College, Alwaye. I first saw him when he came to the Ashram High School at Perumbavoor (where I was then a student) to speak at some function. As a boy I sat aghast at the magnificent personality of the speaker with his turban, and was bewitched by the easy flow of his words. Later, as a U.C. College student, it was a treat for me to listen to his lectures on Economics. His appearance neat, his gait dignified, his voice musical and his speech silvery, he kept his students spell-bound and enchanted. We admired him and loved him.

We do not always love those whom we admire. But in the case of Prof. Ramanujam we do both. His goodness is his most solid claim to be loved and liked. It is his good nature, good manners and good sense that compel admiration, love and esteem. All true love is based on esteem.

Professor T.V.R.'s good nature proclaims the beauty of his mind, and he possesses and inexhaustible good nature, and good nature is the product of right reason. He has tenderness. He has integrity. His disposition was so gentle and obliging, so much delighting in courtesy, that all who have known him could not but admire and love him.

He has a smile to everyone. He smiled through life. He smiled at life and life smiled at him. There are many kinds of smiles, each having a distinct character. Some smiles announce goodness and sweetness while other smiles betray sarcasm, bitterness and pride. Professor T.V.R.'s smile always announced his goodness and sweetness and his smile is worth a million dollars.

Made Us Patriotic

Even as long as four decades ago when he was a Professor in the Alwaye College he was a nationalist every inch. He inculcated patriotism into his students both inside and outside classrooms. He believed in social work among the rural poor. He led us and guided us in such work and he was a socialist too. He believed in total and all round improvement of our countrymen. He taught us to hate unbridled and exploitative kind of Capitalism. He explained to us the tenants of socialism. He had a close associate in the late Professor Kuttipuzha Krishnapillai, the renowned thinker and writer in Malayalam, who later became the Chairman of the Kerala Sahitya Academy. Between them, Prof. T.V.R. and Kuttipuzha lit the torch of reason and fearlessness in the minds of hundreds of young men, and infused in them the faith and hope in a 'brave new World', and spurred them on to social action to reach it. A galaxy of men who contributed much to the making of 'New Kerala, nay, "New India" in the pre and post-Independence days owe their conviction and courage to a large extent, to these socially conscious teachers. I salute them.

I was a Gandhian Social reformer when I came to the U.C. College, I was a convinced fighter even with violence where necessary for political, social and economic uplift of our countrymen when left it. Between the two lies the contributions of many factors and personalities, among whom Professor T.V. Ramanujam was the chief one. It was T.V.R. who gave me a copy of "Why Socialism?" By J.P. to read. It was T.V.R. who gave explained to us, Chapter by Chapter, George Bernard Shaw's book "Intelligent Women's Guide to Socialism". It was T.V.R. who took study classes outside the classrooms on "Socialism" based on monumental work by Sydney and Beatrice Webbs, and Pat Solven's book "Russia without Illusion". Verily, he has 'corrupted the youth' in his days like the Great Socrates did in his days.

Students Felt Proud of their Being his students

Looking back, at my present age of 62, I feel proud and happy that I was Prof. T.V. Ramanujam's student. On his 61st birthday I paid my tribute to him in an article published in the Souvenir brought out in that connection, in which I gave a picture of the great affection and regard he had for me both as a student and as a friend. I shall not repeat them. Suffice it to say that I shall ever remember his many acts of kindness which can never remain "Unremembered".

Relationship is life. And relationship is ever changing. Professor T.V. Ramanujam never failed in his relationship with friends and fellowmen, neither in small things, nor in great. He is one who refers to his friends in the most courteous and acceptable terms, in smooth and compassionate voice. A signal goodness in high place indeed.

My relationship with T.V.R. continued after we both left Alwaye. I reached Bombay two years before he came to Bombay. After passing my Degree examination B.A. I had to look for a job to live. I decided to go to Bombay. Professor T.V.R. gave me letters of introduction to his friends in Bombay. They stood me in good stead. I got a job in an Ordnance Factory at Mahalaxmi.

I lost it within an year due to Police report that I was a "Communist" one of the early victims of Police "Verification and witch hunt". But I continued in Bombay as a journalist and Trade Unionist. I was on the Staff of the 'Peoples Age' and Office Secretary of All India Trade Union Congress- till I left for Kerala to participate in the first General Elections and has remained in Kerala ever since. When Professor Ramanujam came to Bombay and joined 'Free Press Journal', we used to meet often and spend time together. I still remember the evenings we spent at King's circle, discussing those old and happy days at Alwaye.

Prof. T.V.R. a "Phenomenon" of Kindness-cum-Competence

Let me put voice to my thoughts. Professor T.V. Rmanujam is a profound Portrait of a full man, a gentleman of Cardinal Newman's vision, a good-man. Such men are very few. He is one among the few. It is truly said: " He who sows courtesy reaps friendship, he who plants kindness gathers love". Professor T.V.R. has reaped friendship, and gathered love in abundance wherever he went.

Professor T.V.R. has been maintaining a high standard of excellence in every thing he did, which will endure for a long time. Excellent things are eternal. They conquer time and defy narrow limits of place. Whatever professor T.V. Ramanujam did will survive him. They will conquer time and place.

Professor T.V. Ramanujam's accomplishments are brimful, his achievements are plentiful. He is the "phenomenon" of an amiable Indian , gentle, generous and most competent in everything he undertakes. He is a World Citizen, a Universal Man. May his "Amritotsava be blessed.

A Tribute to A Many-sided Personality

By
R.V.Murthy

It is seldom-perhaps not at all- that a person, however eminent, gets four distinct and distinguished honours on one and the same day. Such a unique honour has worthily come to that many sided personality- our esteemed Prof. T.R. Ramanujam- on the occasion of the 37th Independence Day of this great country, the "avasasthana" of Culture (just as he is about to complete his seventy-fifth year too). On that auspicious day, the Viswa Unnyayan Samsad, West Bengal, conferred on Prof. Ramanujam a Doctorate-Doctor in Culture- a title Viswa Sanskrit Unnyayan Ratna – a professorship- National Professorship of the Samshad, and also membership of the Centre and all its councils and academic committees.

Whilst conferring the fourfold honour the samsad rightly took note of the varied contribution of Prof. Ramanujam to the cultural life of our country in general and to the development of classical music and dance systems of the country in particular. The samsad took particular note- which was as well conceived as it was well-deserved- of the Professor's sustained and special role in giving, with the aid of a few dedicated and likeminded friends, to Bombay- nay to India- one of the best and the most spacious auditoriums with perhaps the largest membership of any cultural organisation in the East. It must have required the exercise of all his native and acquired gifts- his record of sterling service, his reputation as a person of unimpeachable integrity and, above all, his knack of approaching the right people at the right people – to make this possible.

"SERVICE" also diversified

It may not be out of place to add here a few words also about the invaluable part played by Prof. Ramanujam in establishing the Sabha's Medical Centre and the Music School as the other important activities of the Sabha. He continues to lend his all-out support to maintain and improve upon the services of these two essential activities, activities which may not yield revenue but bring in enormous goodwill to the Sabha- a fact that many, alas, still do not seem to appreciate. The same valid considerations have doubtless weighed with him in regard to the Sabha's quarterly "SHANMUKHA", which would not have lasted and become a premier cultural quarterly that it has become but for his persistence, prudence and far sightedness. It is no exaggeration say that, the Medical Centre, the Music School and the "SHANMUKHA" magazine have since become as integral a feature of the Shanmukhananda Fine Arts and Sangeetha Sabha as its music and cultural activities, its primary objective.

Prof. Ramanujam- now also Dr. Ramanujam- whose splendid and all sided contributions cannot but stir the imagination of the younger generation- which is only as it should be was born in the year 1908, in a holy and sacred place called Tirukkannapuram in Tanjore District, of Tamil Nadu. This place has found a high in the "Pasurams" of the Alwars. Though belonging to a family of profound Vedic and Sastra Scholars, even as a boy, he is believed to have evinced considerably more interest in music than in the family's traditional Sanskrit studies, much as his learned father would seem to have wished him to. Later- not very much to his father's liking, again- he seriously took to the study of English language and literature, a field in which he was destined to make a name for himself. But for his underage coming in the way, he might have easily got into the Indian Civil Service. This loss to our country's Civil Service was, however, more than made up by the gain that has accrued to the world of academic education, ART, Culture and Social Service. His mellifluous fluency, his charming persuasiveness and his lucid exposition, be it in Tamil or in English, must have carried away the students whilst he served as a Professor of Economics first in the Union Christian College, Alwaye, and later in the Vivekananda College, Madras, as much as several elite audiences he has had occasion to address in different places like Trivandrum, Madras, Calcutta and Bombay, as also in some countries abroad.

Services to men is Service to God

At first, Prof. Ramanujam may have wanted to make a career for himself as a civil Servant, but when he found that was not to be by reason of his under age, he turned in earnest to academic life and journalism, in both of which fields he has left a lasting and indelible impression, as the unsolicited testimonial of that veteran journalist, the late Shri Sadanand Editor, Free Press Journal, reveals, Many of his students, who gratefully remember him for the right guidance he gave them to become worthy citizens of Free India whilst he was a Professor, are holding high positions today either as Ministers or as highly placed business executives.

Many of his journalist colleagues too have made a name for themselves and hold him in high esteem. Quite often, even without his approaching them, his old students have volunteered gratefully to repay their past debt. And, to tell the truth, the Professor has not spurned such offers, as the benefit thereof has invariably not been for himself, but for others in urgent need of succour. An old and esteemed friend, who once happened to call on the Professor at the Professor's residence in Matunga and found the unending stream of visitors that came to him seeking some favour or other, could not simply contain himself and felt obliged to caution the Professor not to become a "universal doormat"; But this warning has not made any change in the Professor's routine; he still continues to go all out to help his fellow beings in distress. For he firmly believes this to be the highest form of service to the Lord.

It is not surprising, therefore, that his house is open to all, irrespective of caste, creed or colour. And no one who has sought his help has gone away empty handed. Many

are the good causes he has espoused and innumerable are the letters he has written to friends for helping a deserving cause. The latter have invariably brought in good response- the right tribute to nobility.

"Honour and shame from no condition rise". "Act well your part and there all the honour lies". These are two well-known lines in English poetry and the Poet must have had in mind a person like Prof. T.V.R. As a Professor in a College, or as President of a well-known institution, or in service, the Professor has not been content to do just the allotted work. He has always done and has been doing much more even now. Not content to stick to the narrow confines of his main occupation, he has been engaged in several social welfare activities besides. His sense of service to fellow beings and his breadth of outlook are such as ever to keep the horizon of his activities widening. In fact, his extra-curricular activities far outnumber his main activities. But it has been his good fortune always to have enjoyed the utmost confidence of his employers, who have felt fully reassured that, whether or not attending to his office work, their interests have never been allowed by Prof. Ramanujam to be sacrificed, as witness the full hearted compliments that Mr. V.L. Mehta, Chief of Messrs. C. Doctor & Co. Private Ltd. Chairman, Sayali Mills Limited, where, until recently, he was a Director, and Chairman of the State Road Transport Corporation, where he was the first- status laden Public Relations Officer, paid to the Professor on his 60th Birthday. But for the wide and varied contacts the Professor could establish he admitted in so many words, his company might not have prospered so well:

As a Journalist

Prof. Ramanujam was literally pushed into journalism by some of his well-meaning friends. In retrospect, it seems they have rendered a great service to their fellow-beings. For Prof. Ramanujam has been enabled to serve on a number of leading daily journals, both Tamil and English, his last association having been with BHARAT, the English daily that was started with the blessings of the late Sardar Vallabhbhai Patel to voice Independent India's aspirations unreservedly. Although not an active (working) journalist today, Prof. Ramanujam has remained a journalist, in that he continues to write articles and editorials to several papers even now.

It is not only the newspaper world and the world of arts and music that have had the benefit of the Professor's contributions. The Indian National Congress, the Governments of India and Maharashtra, the Universities of Travancore and Bombay, and several educational and cultural organizations including the Bharat Sangeet Sabha and the Federation of Cultural Organisations of Bombay, of which he was the Founder, have all taken advantage of the services of the eminent Professor at one time or the other. He was for a long time an active member of the Indian National Congress and was conferred Padma Shri in 1969 by the Government of India, was made the Sheriff of Bombay in 1974 by the Maharashtra Government, was elected as member of the Senate of the Travancore University and nominated to the Senate of the Bombay University by

the then Governor of Maharashtra, and the founder-President and continues to be patron of the Federation of Cultural Organisations of Bombay. Besides these, Prof. Ramanujam has been a member of the State Committee for National Integration, of the Central Advisory Panel of the Board of Film Censors (for a record six year period), and of the Telephone Advisory Committee, among others.

It is not known to many that the Professor has engaged himself in all these many sided activities these fifty years and over, despite a congenital ailment, which seems to be extracting its price now. Not minding his ailment which is sapping his strength visibly, the Professor continues to attend to all important work, whether in his office or in the several service-institutions like the Shanmukhananda Sabha. Never has he been found to hesitate in putting forward his considered view, palatable or unpalatable to colleagues. That is a matter of principle with him. He seldom fails to fulfill social obligations, especially commitments to personal friends or office colleagues.

This brief account would not be complete without a reference to the many people who have blessed him - the Professor is a great believer in the effect of prayers and blessings- and helped him in his social work. In particular, for the Professor's success in life, it must be added in conclusion, there has been an affectionate family behind- his wife, his sons, daughters-in-law and grand children- all vying with one another to play their role in seeing him rise to his fullest stature by freely taking on themselves the care of the entire household.

My Revered Guru

By

Prof. P.S. Velayudhan



I was immensely happy to learn that the friends, and well-wishers of my revered Guru, Prof. T.V. Ramanujam, have planned to celebrate his Amritotsava on the completion of 75 years of this active and purposeful life.

I was a student of Prof. Ramanujam in the Union Christian College. Always, for three years from 1931 to 1934. He came as our Lecturer in the Senior Intermediate class for teaching Indian History, and subsequently also taught us Economics for two years in the B.A. Class. When he stepped into our class for the first time he looked like a teenager. Immaculately dressed, and wearing a cap on his head (which concealed his tuft which was then a symbol of the Brahmin Community to which he belonged), he looked smart and attractive. After taking his seat he took our attendance and then straightaway plunged into his lecture.

Memorable First Lecture

We were indeed first rather apprehensive whether he would be a fit successor to Prof. Venkateswaran, who was teaching us Indian History till then. Shri Venkateswaran was an outstanding teacher, who deeply impressed us by his eloquence and scholarship and we wondered whether this "boy teacher" would be a match for Venkateswaran. But once Prof. T.V.R. began his lecture, we were spellbound. He poured forth his eloquence in musical voice, in measured words which flowed mellifluously. The world around us vanished from our mind. The panorama of events in Indian History passed through our mind. When he left the class after that first lecture, we felt. " here is a real teacher. How fortunate we are to be able to learn at his feet"!

Economics Made Fascinating

After I passed the Intermediate examination of the Madras University in the first class with distinction in Indian History. Modern History and Logic, I pursued my studies for the B.A. Course in the same College. One of the main attractions for me to continue in the same College was that I could get the benefit of learning under Prof. Ramanujam. I took History and Economics as my optional subjects, and Prof. Ramanujam was teaching us Economics. I was inclined to be in the back bench in the class of some teachers, because their lectures often had a soporific effect. But I took particular care to occupy the very front bench in Prof. Ramanujam's classes to imbibe every word of his lectures. It was his teaching, his lectures followed by notes, which made Economics a fascinating subject of study for me. I secured a first class for History and Economics in the B.A.

Degree Examination, and the very high marks I scored in Economics was thanks to the teaching of Prof. Ramanujam. His notes were excellent- the quintessence of the matter collected from the most celebrated authors and incorporating most up-to-date information couched in the fine language of Prof. Ramanujam. His notes stood me in good stead even for my M.A. Degree Examination and I did not require much extra reading!

Many sided Talent

Prof. Ramanujam had great popularity as one of the ablest lecturers in the College. But he was not only a teacher loved and respected by his students, but was also a man of many-sided talents. He was a great scholar, a fine musician in Carnatic ragas and kritis, who had learnt music as a disciple of the great maestro Ariyakudi Ramanuja Iyengar, a veteran debater, a talented actor, a facile writer, a good tennis player, an excellent conversationalist and an able organizer. There was hardly a variety entertainment function in the College in which Prof. Ramanujam's music was not billed. His "alapanas" in Carnatic Music had a charm of their own, and even now, after years have rolled on, they are ringing in my ears.

I was a devoted student of Prof. Ramanujam who was "a friend, philosopher and guide" to me. He was residing in a rented house situated on the banks of the Periyar river in a quiet and serene atmosphere, about two kilometers away from the College. I often went to his residence along with a friend and classmate of mine. We visited him to enjoy the proud privilege and pleasure of his conversation, and we always left after meeting him, with the feeling of profound satisfaction of having been in the company of a savant.

After I left the College, I had been in correspondence with my Professor for some time. I joined the history and Economics Department of the Maharaja's College, Ernakulam, as a Lecturer in 1936, a few months after I took my M.A. degree. I spent the best part, of my life as teacher in the Maharaja's College, Ernakulam, - as Lecturer, Professor and finally as Principal. After I retired from the College in 1968, I became Principal in some private Colleges.

Herculean Work

In 1970 I left the educational field and entered the field of social work by being elected as General Secretary of the Sree Narayana Dharma Paripalana Yogam (S.N.D.P. Yogam) founded by Sree Narayana Guru, the great saint and pioneer of Social Reform in Kerala. In this capacity I visited Bombay in 1978. Then I happened to go to the Shanmukhananda Hall standing majestically near the king's Circle, one of the biggest of its kind in the whole of Asia, and the pride of Bombay City in particular and of India in general. I was glad and astonished to learn that my old teacher Prof. T. V. Ramanujam was the architect of this Hall and that the magnificent edifice was due to his tireless efforts, toiling day and night, finding funds and contacting rich and influential people and organisations. I felt proud that this magnificent auditorium came to existence thanks to the herculean organisational work of my great Guru. Learning that Prof. Ramanujam

had permanently settled down in Bombay City, I enquired and found out his house, and visited him to pay obeisance to him. I found him "fit as a fiddle" in spite of being old, jovial and smiling as usual. He welcomed me most cordially and we had a long conversation. A "young" man of about seventy, he looked the same old Ramanujam when I was his student. I parted with a heavy heart in having to leave him.

I spent the best part of my life as a College teacher. I had earned a reputation as an efficient teacher. In my career as teacher I tried my best to emulate the example of Prof. Ramanujam. The happy memories of my having learnt as his devoted disciple often flashed back to my mind while teaching, to give me inspiration. By being a student, I learnt not only the subjects he taught but how to live as a noble man.

While celebrating his Amritotsava, I send my salutations to him - the salutations of a devoted disciple and pray that he may live many more years, leading a happy and active life.

A Poet's Prayerful Tribute to

Prof. T. V. RAMANUJAM

ശ്രീമത്താം ഭക്തിഭാവം സവിനയമുതിരും
സുസ്മിതം, സുക്ഷ്മബോധം,
ശ്രീകോവിലുറ്റായിരേണീസ്സരസിജസമമായ്
കാന്തി ചിത്തം ഹൃദയം,
ശ്രീലം സംത്യാഗശീലം, മികവുടയ കലാ-
സേവ-വർഷിച്ചിടഭൂ
ശ്രീമാൻ രാമാനുജത്തിൽ കനിവൊഴുകുവുൾ
കൽപകപ്പുറമുണ്ടുൾ !

കൃഷ്ണൻ പരപ്പള്ളി

A FREE RENDERING OF THE ORIGINAL MALAYALAM VERSE

SPIRIT OF DEVOTION SO RESPLENDENT, SMILE SO SPONTANEOUS
OF HUMILITY, AWARENESS SO SUBTLE,

SO RICH THE HEART WITH THE QUIETUDE OF THE SANCTUM SANCTORUM,
SO EFFLORESCENT WITH A LOTUS-LIKE SPLENDOUR,

SELF-SCARIFICING NATURE SO SERENE, SERVICE TO ARTS
SO SUBLIME - MAY THE LORD
SHOWER ON SHRI RAMANUJAM HIS MERCIFUL BOUNTY
OF THE CELESTIAL PETALS!

- KRISHNAN PARAPALLY

Prof. T. V. Ramanujam - A Man of Taste

By
S. Ramakrishnan



In proximity, goodness and greatness, where they are genuine in a man, glow forth with added luminosity; where they are fake, they flicker with a dimness.

I have intimately known Prof. T.V. Ramanujam for nearly four decades. Undoubtedly he belongs to the former category- alas! a fast vanishing species.

He is one of those whom you start liking at the very first sight.

It apparel oft proclaims the man, then Prof. Ramanujam's does it. His characteristic dress, dhoti and shirt to match and a rudraksham-bordered upper cloth Angavastram thrown across his shoulder, all immaculately white, marks him out anywhere as a man of taste. His unfailing courtesy and charm of manner, his utter devotion to any cause that he takes up distinguish him as a man of culture. Prof. Ramanujam personifies cultural refinement to a degree rare to come across in our work-a-day world.

An integrated personality

Rough diamonds, it is said, cannot be worn, precious though they are. They have to be polished and made bright. In man, neither knowledge nor virtue shines by itself. They have to be integrated in his personality with the cement of culture. Prof. Ramanujam has knowledge - he has made his mark as a teacher and writer. He has virtues, hailing as he does from a traditional orthodox family, But these shine through him in his cultured behaviour and manners, the hall-mark of an integrated personality.

Bombay knows Prof. Ramanujam as the one mostly responsible for the construction of the Shanmukhananda Sabha Hall, the most prestigious auditorium in India with a seating capacity of more than 3,000. I have known him go about his 'mission' with that 'madness' about which Sri Ramakrishna spoke. Said the Saint of Dakshineswar: "If you wish to achieve anything worthwhile you must go mad about it". And Prof. Ramanujam did precisely that. Every brick that went into the building of the Sabha carries something of the effort that the Professor put in.

Steadfast and Loyal to Ideals

In 1946-47 we were colleagues on the 'Bharat'. Soon after his release from Ahmednagar prison following the Quit India movement. Sardar Vallabhbhai Patel conceived this English daily as the authentic voice of nationalist India. He wanted its message to be carried to the intelligentsia in India (the policymakers) and the world, who were then being fed solely by the biased, well entrenched and officially supported Anglo

Indian dalies from Bombay, Calcutta, Madras, Lucknow etc. The "Bharat" made a heroic effort in this direction during its brief life.

As a speaker, Prof. Ramanujam has a well-modulated voice which keeps the audience under a spell. He can speak with charm on any subject. particularly on music and musicians, Tamil classics and hymns. He has been a regular contributor to 'Bhavan's Journal' and his evaluations of musicians, both Carnatic and Hindustani, are marked by sympathy and restraint.

Prof. Ramanujam has turned 75, he will never grow old for, "Nobody grows old by merely living a number of years. People grow old by deserting their ideals, "Years wrinkle the skin but giving up enthusiasm wrinkles the soul"

Prof. Ramanujam continues to be steadfast in his ideals and enthusiastic as ever.

A TRUTH STRANGER THAN FICTION AND NOT A MYTH BUT A REALITY

By

G. Chandrasekharam Naidu

I have become the proverbial "Uncle" 1 to many an administrator - high and low - to political leaders, ministers, and even to my own cousins! But I consider myself highly honoured to be the uncle of Prof. T.V. Ramanujam, who is slightly older than me. But through his good wife, I am his brother-in-law, having adopted her as my "sister"!

It was in 1974 when the Chembur Temple Complex construction was in the offing that we both had come closer. Whenever the great "uncle" from Andhra visited Bombay, the "nephew" invariably hosted the uncle either with tea, lunch or dinner, of course with an "ulterior but selfless and noble" motive, in the belief that "uncle" was all in all in Andhra Pradesh and should be able to get a maximum donation of Rs. 15,000/- which was the "notional limit" kept in mind by the Temple Construction Committee.

To enlist moral support, at my request, two Ministers of Religious Endowments, one Finance Minister, a Chief Minister, the Chairman and the E.O. of the TTD visited the proposed Chembur Temple site at different times, examined the plans of construction, after the usual garlandings and tea parties, and words of praise, they promised to help the project. The Bombay "nephews" (by now I acquired more and more nephews!) relied naturally on the "uncle" to pursue the subject and get a few thousands as donation to a sacred cause.

Whenever, the proposal was put up, to the Tirupati Devasthanam Board, non responsive attitude prevailed; but ultimately a grand sum of Rs. 5,000/- was sanctioned. but not paid at all! The great "uncle", who had roused wrong expectation by bringing so many VIPs (including the Chairman and the E.O. of Tirupathi Devasthanam) had to eat his own words, and was about to bid goodbye to his Bombay visits, when in 1977 he became the Trustee of the TTD.

"Uncle" was waiting for an opportunity to get the originally sanctioned amount of Rs. 5,000/-, when suddenly in 1978, the presiding deities of the Board of Trustees of the T. T. Devasthanam had to quit, thanks to the "late Shri Ramesan IAS, then Rev. Secretary, and Shri PVRK Prasad, IAS, the Executive Officer. The Lord entered the hearts of the Trustees and prompted them to donate Rs. Five Lakhs and not Rs. Five Thousands!

Somewhat like Krishna and Kuchelar

What should we say for this wonderful way of the Lord of the Seven Hills? Does this not remind us of the immortal "KUCHELA" who went to his boyhood class-mate and friend KRISHNA, after several decades of 'lack of contact, (during which period KUCHELA had become poorer and poorer with 27 children to protect, whereas KRISHNA had become a great king and recognised by many as "Bhagawan") and who gave his boyhood friend (and now a "true" baktha) most abundantly without Kuchela asking for it?

The constant prayers and unceasing efforts of my dearest nephew, Prof. T.V. Ramanujam, for over five years, bore fruit and Rs. 5 thousands got converted into Rs. 5 Lakhs!

May the Lord of the Seven Hills bless Prof Dr. T. V. Ramanujam with good health and long life, so that he may continue his service to good men and good institutions.

Veena Chakravarthi S. Balachander's Tribute

To
Prof. T. V. RAMANUJAM

A SMALL-MAN:

Somewhat small in physical stature but gigantically big in achievements.

A SHORT-MAN:

Somewhat short in physical stature but he has reached the heights of Everest without ever resting.

A SIMPLE-MAN:

Complications considered almost insurmountable were turned into triumphant success by him, through a simple smile and a few simple words.

A SWEET-MAN:

Even in difficult situations, he is known for his capacity to maintain a very calm disposition, which sweet temper has saved problems and paved the way for wonderful achievements.

A SOFT-MAN:

In general personal conduct, he is one who loves to be gentle and SOFT, more so when the situation faced is tough.

A SILENT-MAN:

He is a person who has proved that one need not shout out from roof-tops to become a powerful and esteemed leader.

A SCHOLARLY-MAN:

Being a human-library and a mobile literary force, his choicest words, ideas and expressions have left their immortal impact on the minds of many thousands of his friends, admirers, colleagues and "old students".

MUSICAL-MAN:

To whom, even more than from food, the maximum energy is obtained, (to enable him to keep good health & cheer), from constant listening to music, which is still his main tonic.

A POOR MAN:

When one expects him to talk ill of others he is a very poor person for such an exercise, because he only sees the good things in others.

A RICH-MAN:

Rich in experience, rich in intellectual contacts, rich in multi-layered- Friendship in influential circles, rich in deeds, rich in knowledge, rich in social-status rich amongst poor & rich amongst old & young.

A "SINGLED" MAN:

He has verily been "SINGLED" out as someone OUTSTANDING who has served "SOCIETY" with single-minded dedication and thus while having been the "leader many a time, he has mostly been the "SERVANT" to people, to society, to various noble causes.

A "CELEBRATED" MAN :

HENCE, IT IS NOW WONDER THAT HE IS ADORED, LOVED, ADMIRER, REVERED, RESPECTED AND THUS STANDS CELEBRATED.

MY SALUTATIONS TO PROF. T. V. RAMANUJAM

A Many-Faceted Personality

By

T. T. Vijayaraghavan

None who visits the Shanmukhananda Sabha hall for the first time can fail to be overwhelmed by the grandeur of the edifice. There are auditoriums in the country which are perhaps more tastefully decorated, architecturally more pleasing and acoustically better designed. But there is none quite as regal; Panditji himself was awestruck by its immensity and complimented the founder on the magnificence of his conception.

Mighty Entrepreneurial Effort

I have lost count of the number of times I have been to the Sabha; as with so many in the neighbourhood, the monthly performances have become part of my routine, something as addictive as the morning cup of coffee or the newspaper. Yet, to this day, each time I sink into the sofa and watch the lights dimming on the roof high above, I cannot help marveling at the majestic splendour of this place where I have spent so many pleasant evenings. And I often marvel at the vision of the man who, more than two decades ago, dared to conceive and execute this great gift to the cultural life of Bombay.

Picture to yourself the circumstances in which Prof. Ramanujam attempted the task. Who could have imagined in those distant days that such a project would be viable - that an auditorium of such a size could be made self-sustaining on the basis of cultural programmes? It is to Prof. Ramanujam's credit that he was able to visualise the potential "or two-day performance - itself an innovation in the cultural sphere - and, more importantly, carry conviction to those that mattered. For, apart from his inner resources, Prof. Ramanujam had no advantage to speak of - he was not a political figure nor did he belong to a business house. And there was little in his background that could have equipped him for such a mighty entrepreneurial effort; he had spent the better part of his life in worlds far removed from the hurly-burly of entrepreneurship - academics and journalism. The story of how the Sabha came to be built, I believe, needs to be told in detail. What makes the achievement even more remarkable is that it has not been surpassed to this day.

Drive and Initiative

I have dwelt on Prof. Ramanujam's pioneering achievement in building the Sabha at some length for it highlights two important facets of his personality; his devotion to matters cultural and his great gifts as an organiser. Both these facets were in evidence early in his career; in his days in the campus, he was the moving spirit behind cultural activities of every kind. I like to think that his zest for organising derives from his passion for the fine arts, from a desire to contribute something of abiding value to the things

he cherishes so much. He is not content merely with savouring the delights of music, dance and drama; he feels the need to preserve, foster and enrich all that is of value in our culture and tradition. Unlike so many of us, therefore, he does not disdain the role of organiser with all the humdrum responsibilities it entails; it is an obligation, a bounden duty which he readily accepts. And, in that role, he has few peers. He is a man of considerable drive and initiative; he is meticulous and painstaking; and he has the ability to enthuse his fellow workers.

A Father Figure

Yes, Prof. Ramanujam is an organiser par excellence, but he is not your colourless official who cannot rise above the mechanics of organising. He straddles the worlds of thought and action, and he can discuss ideas with as much ease as he can plan out the details of a cultural festival. He is a polished speaker whose speeches never fail to lend lustre to a function, so much so that a function appears incomplete when he is not around. And if, at times, he is over-generous in his praise it is because he knows what encouragement means to an artiste. No wonder he has become something of a father, figure, an object of veneration to many artistes.

A Richly Variegated Life

It is a richly variegated life that Prof. Ramanujam has led. The sequestered academic, who taught Marshal and Keynes to adoring students and produced a monograph on Transport before drifting into financial journalism, is today a business executive and public figure with innumerable demands on his time. He can look back with satisfaction on an eventful and fruitful life, one that has brought cheer into the lives of countless people. He could opt for the comforts of a life of quiet retirement, sustained by the love of his grand-children and the affection of his many friends and admirers. Such a withdrawal, however, would be quite impossible for a man of his temperament. He is a restless soul, a man whose pioneering spirit seeks ever higher levels of achievement. Even his poor health cannot keep him for long from the institution on which he has stamped his personality. That is why as long as an ounce of energy is still left in him, you will continue to see the frail figure in veshti and angavastram in the precincts of his beloved Sabha.

Prof. T. V. Ramanujam at Alwaye

By
P. N. Nanappan



Prof. Ramanujam stands before me towering like the Himalayas - writing about the Himalayas is no easy task. But, before I do that, let me survey the plains, the settings from where I watched and admired its mighty grandeur, and tried to imbibe a bit of its glory.....

Alwaye, the beautiful, beautiful Alwaye on the banks of Periyar, its perennial waters and the enchanting greenery around lending a magical charm to this cosy little town.

The Alwaye of the thirties where Shri T.V.Ramanujam arrived to live and teach for 14 years was a small comfortable summer resort. He settled at Thottokkattu Kara, a quiet suburb on the northern banks of Periyar.

The setting was grand, educationally and culturally. On one side of the river, in the windy hills of Alangad, stood one of the most magnificent educational institutions of Travancore in those days, the Union Christian College.

On the other side of the river, on another hill stood the St. Mary's English High School under the Archdiocese of Ernakulam, equally great with a brilliant teaching staff, every year ranking first in the state in Matriculation results.

Apart from the holy shrine of Shiva on the sandbanks of Alwaye, there were other great temples nearby, the Kadungalloor and Thiruvalloor temples, around which flourished the folk and classical arts of Kerala. Not far away were the Malavattoor Church and other churches and mosques. The population was enlightened, secular.

TVR's Moral and Cultural Qualities

To settle down in a place like this as a teacher and be, not only accepted but also loved and admired was possible only to men of extraordinary calibre.

The Union Christian College where Prof. Ramanujam joined as Professor of Economics in 1931 was, as I said earlier, a great institution. Its dynamic Principal, the late A.M. Warkey saw to it that he brought on its teaching staff the best brains from the Presidency. Thus we had Professors, Ramanujam, Aravamutha Iyengar, Venkatraman, Anantharaman, Nainan, D. Padmanabhan Unny, Kuttipuzha Krishna Pillai, each one great in his own field and then that saintly person, Prof. Chacko who taught Philosophy. We had several others. It was a galaxy of luminaries and one could call this the Victorian era, not only of the U. C. College, but also of Alwaye.

Students loved and respected Prof. Ramanujam. His teaching ability was superb. His lectures were looked forward to. His captivating voice and style and lucidity attracted not only students of his own classes but also from other subject groups. Some of them even hid themselves in the corridors to listen to Prof. Ramanujam.

No college function was complete without a song from Prof. Ramanujam. Students listened to his mellifluous voice with rapt attention, expressing their appreciation with a disciplined applause and one or two daring to raise their heads and respectfully request for a second song.

Prof. Ramanujam was a teacher much sought after.

I left Alwaye before Prof. Ramanujam did and met him again in Bombay when he joined the Free Press in its glorious days under Sadanand.

A Link with the past

Today colleges are springing up almost everywhere in Kerala. The structures are imposing, rich. Boys and girls are clamouring for admission.

Money changes hands for seats and manipulation of marks. Seeing it one wonders: Is all this activity educational or economical?

What makes an educational institution worth its name is not its imposing structure, money power or political influence, but the quality of its teachers.

Most of the teachers of the thirties I knew at the U.C. College are now no more, and their calibre is rare anywhere.

To me, Prof. Ramanujam stands as link with the past, as a reminder of the glory that was Alwaye, or for that matter any society that granted education its rightful place.

To me, Prof. Ramanujam is the embodiment of the qualities our wise ancients demanded of a Teacher.

Prof. T. V. Ramanujam - Everybody's Dependable Friend

By

By V. L. Mehta



Shri T. V. Ramanujam comes from a highly orthodox family. His father, a very learned scholar in the sastras (which are our priceless asset), died a peaceful death, after completing "three score and fifteen" years of useful and contented life. I am told that, when, one evening, he knew the end was at hand - he had a premonition - he called all his children round his bed and asked them to chant "OM NAMO NARAYANA". The children were chanting the mantra, but they found that, after some time, their father was unable to repeat the word OM. It was clear, however that he could still hear the chants for some time before he, quietly passed away. That was a wonderfully peaceful death, death without pain - "Anayasena Maranam".

Shri Ramanujam began his life as Professor of Economics. A greatly admired and popular professor, though he was, he did not want to dilute his love of music. Not that he loved economics less; he loved music more. In fact, he actively pursued music and learned it in the traditional way, at the feet of a great master. He never missed a chance to listen to the "Kutchery" (performance) of any prominent musician of the earlier days. Many a time he had to travel or walk long distances to fulfill this desire of his.

Efficiency and Loyalty

Prof. Ramanujam came to Bombay in the forties. He was a felicitous writer of English prose - also a fine debater - and that attracted the attention of 'the veteran editor, the late Shri S. Sadanand, Founder of the "FREE PRESS JOURNAL". Later, the late Shri K. Gopalaswami, Editor of THE TIMES OF INDIA, who subsequently became the Chief Editor of the BHARAT, chose Shri Ramanujam to assist him.

A great nationalist and a wearer of Khadi to this day, Ramanujam became my Personal Secretary when I took up the up the Chairmanship of the Bombay State Road Transport Corporation, when road transport was nationalised in the year 1950. He is still with me as General Manager of one of my concerns, and his loyalty to me all these years is unparalleled. He is the most efficient General Manager I have come across; he is hardworking and honest. He is admired and loved by every one who has come to know him. I have, of course, known him intimately and come to depend upon him as the safest and the most reliable person.

Prof. Ramanujam's fondness of classical and chaste music is well-known. It is this that explains his grand conception and perfect execution of Sri Shanmukhananda

Sangeetha and Fine Arts Sabha, easily the largest and the most sought-after music institution in the East. If, today, some of our great classical musicians have made a name for themselves, it is not a little due to the opportunities they have had to sing before large and distinguished audiences organised by Prof. Ramanujam and his Colleagues of the Shanmukhananda Sabha. On his advice, which is always given due consideration, the Sabha invites musicians from all over the country for a week, or for even two weeks, for a Festival of Music, year after year.

The Grand Edifice of Shanmukhananda

Before the Sabha came into existence, these music Festivals used to be held in big pandals, and this prompted some music-loving friends to suggest to Prof. Ramanujam to have a permanent building for the Sabha. They told him. "Why not the Sabha have a hall for music festivals and other public functions?" The idea went home, and the Professor, with a few dedicated co-workers, started seeking help to acquire land from the Municipal Corporation and the then Government of Bombay, and collecting - and even borrowing - huge funds. Along with a few loyal friends (dedicated to the same cause and also personally attached to him), he literally started from scratch and built the now famous "SHANMUKHANANDA SABHA" in Bombay. It is only after having put it on a sound financial footing that he retired from the Presidentship, much against the wishes of his colleagues.

Breadth of Outlook

Prof. Ramanujam's nobility and humanitarianism are widely known, and so many people - not South Indians alone - approach him for help, and never in vain. He has endeared himself to all strata of the public of the great metropolis of Bombay, so much so that, whenever there are elections or other functions, every political party comes to him seeking his support, which he has given unstintingly, but only when and where deserved. Even the Communist Party has approached him. One day, the Communist (M) Party approached him and told him that it wanted to hold a Convention at the Shanmukhananda Hall. When the Party went to book the Hall, however, some of his colleagues were rather hesitant to give the hall, but, farseeing and tolerant of even hostile views as he is, the Professor said: "how can we possibly say 'no,' when we have allowed such functions to be held by other political parties - Congress, Janata and Jana Sangh. After all, let us not forget that this is a public institution". The Communist Convention was then allowed to be held in the Sabha Hall. Such is his impartiality and his breadth of outlook.

Concern for the Distressed

Prof. Ramanujam's attitude towards life in general is to help one and all, and his heart goes out especially to the distressed. His name has, therefore, become well-known all over the country, and recognition and honours have followed. While the Government of Maharashtra honoured him by making him the Sheriff of Bombay, the Government

of India awarded him the coveted title of PADMA SHRI. Non-official agencies also have vied with the Government in this respect. Only recently, the Viswa Unnyayan Samsad, presented him with a four-fold award - DOCTOR OF CULTURE, PROFESSOR OF MUSIC, Executive Committee Member and VISHWA SANSKRITI UNNYAYAN RATNA.

I know the Congress Party asked him to stand for elections, but he stoutly and politely refused the offer, as he is convinced that politics has become rather dirty these days and also because, for reasons of health, he feels unable to give of his best, as he would like to. Today, he is not after any office or position and is quite content to spend as much time as he can, praying to the Almighty and helping his fellow beings as best as he can - Jana Seva.

ஒரு நல்ல கச்சேரி டி. வி. இராமானுஜம்

கலைக்காவலர். பத்மநாபி டி. வி. இராமானுஜம் முன்பு பம்பாய் நகர ஷேர்பாகப் பதவி வகித்த பிராசிசியர் பல தொழில் வர்த்தக நிறுவனங்களுடன் தொடர்பு கொண்டவர். ஒரு பம்பாய்ஷண்டி கானத்தையின் சிறப்புக்களுக்கெல்லாம் முக்கிய காரணமானவர். ஒரு நல்ல கச்சேரி அமைத்து எப்படி என்று இங்கு அலசுகிறார். இவ்வாண்டு மார்ச் மாதத்தில் அண்முகான நகரப் பகுதியில் நடந்த சுருத்தாங்கில் அவர் ஆங்கிலத்தில் பேசியதன் கருக்கமான தமிழாக்கம் இது.

ஐம்பத்தேழு ஆண்டுகளாக நான் கர்நாடக இசைக் கச்சேரிகளை ஆர்வத்துடனும் கவனமுடனும் கேட்டு வருகிறேன். பல வித்வான்களின் நட்பைப் பெற்று நெருங்கிப் பழகியும் இருக்கிறேன். சில காலம் அரியக்குடியின் சிஷ்யனாக இருந்து இசை பயிலும் பாக்கியமும் பெற்றவன்.

இந்த ஐம்பத்தேழு ஆண்டுகளில் நான் விசனத்துடன் கவனித்து வரும் விஷயம் என்னவெனில் கச்சேரி செய்பவர்களும், கச்சேரி கேட்பவர்களும் மட்டுமின்றி சபாக்களும் எண்ணிக்கையில் அதிகரித்து வருகின்றன. ஆனால் தரம் குறைந்து வருகிறது.

ஒரு நல்ல சங்கீதக் கச்சேரியின் இன்றியமையாத அம்சங்கள் என்னென்னவென்று பார்ப்போம். முதலாவது, ரொம்ப முக்கியமானது ரசிகர்களை வித்வான் குழப்பத்தில் ஆழ்த்திப் புதிர் போடாமல் இருக்க வேண்டும். சமீப காலமாக இந்த போக்கு வித்வான்களிடம் அதிகரித்து வருகிறது. ரசிகர்களைக் கவர்ந்திழுத்து இசைக்கு அடிமைப்படுத்திக் கொள்ள முடியாவிட்டாலும் அவர்களைக் குழப்பத்தில் ஆழ்த்தி மகிழ்ச்சி அடைகிறார்கள்.

ரசிகர்களுக்கு ரம்யமான உணர்வு ஏற்பட வேண்டுமென்றால், வித்வானுக்கே தமது சங்கீதத்தில் ஆழ்ந்த பிடிமானமும், மெய்யான ரசனையும் இருந்தால்தான் முடியும். தாம் வழங்கும் கிருதிகளின் மெய்ப்பொருளை உணர்ந்து அதில் வித்வான் உருக வேண்டும். இதைத்தான் சுவானுபவம் என்கிறோம்.

ஆழ்ந்த ஞானமும், கற்ற கலையில் விசுவாசமும் குறைந்து கொண்டு வருகிறது. வியாபார நோக்கு அதிகரித்து வருகிறது. வித்வான்கள் கரவொலி பெற முயற்சி மேற்கொள்வது வெளிப்படையாகத் தெரிகிறது. இவையெல்லாம் தவிர்க்கப்பட வேண்டும்.

சுருதியை இசையின் தாய் என்று கூறுவார்கள். அபகவரத்துக்கு எவ்வளவு பயப்பட வேண்டுமோ, அவ்வளவு அப சுருதிக்கும் அஞ்ச வேண்டும் என்பார் மதுரை மணி அய்யர். நமது வித்வான்களில் பலரிடமிருந்து சுருதி கத்தம் விலகியது, கூடவே இளைஞர் சமுதாயமும் கச்சேரி மண்டபங்களை விட்டு வெளியேறியது! நமது வாய்ப்பாட்டு வித்வான்களில் எவ்வளவு பேர் சுருதி கத்தத்துக்குத் தேவைப்படும் அளவு சாதகம் பண்ணுகிறார்கள்?

எத்தனை பேர் சுவானுபவத்துடன் ராகம் பாடி ரசிகர்களைத் தம்மையறியாமல் சபாஷ் போட வைக்கிறார்கள்? அபரிமிதமான ராக ஞானம் இதற்குத் தேவை. ராகம் என்பது இந்திய இசையின் ஆன்மா. அதைச் சரியாகப் புரிந்து கொண்டு அதன் அசாதாரண இனிய இசைச் செல்வம் வெளிப்படுமாறு நாகரிக ஆற்றலோடு, லாவகத்தோடு, சுருதி கத்தத்தோடு கமகப் பிரயோகங்கள்

செய்ய வேண்டும். அசைவுகளையும், கார்வைகளையும் சரியான தருணங்களில் பயன்படுத்தி அலங்கரிக்க வேண்டும். இவ்விதமெல்லாம் செய்து கரவொலி பெற வேண்டும். ஆனால் இன்று பெரும்பாலான வித்வான்கள் நீள நீளமான கவரப் பிரஸ்தாரங்கள் மூலமே கரவொலி பெற முயல்கிறார்கள். இதற்கும் மிருதங்கம், கஞ்சிரா, கடம் போன்ற பல பக்க வாத்தியங்களின் துணை தேவைப்படுகிறது. அதிகரித்த சத்தத்தாலேயே கரகோஷம் பெற்று விடுகிறவர்கள் இவர்கள்!

லய ஞானம் தோவைதான். ஆனால் தேவைக்கு அதிகமாக அல்ல. சுருதி கத்தம் எப்போதும் அபரிமிதமாகி விடக்கூடாது. ஆனால் லய ஞானத்தை அளவுக்கு அதிகமாகக் காண்பித்துக் கொள்வது ரசனை குறைவாகி விடுகிறது. சர்க்கல் வேலை மாதிரி தோன்றுகிறது. சங்கீதத்தின் தூய்மையையும் விச்ராந்தியையும் இனிமையையும் கெடுக்கிறது. காலப் பிரமாணம் என்பது முக்கியம்தான். அதை நான் மறுக்கவில்லை. இசை மட்டுமல்ல, வாழ்க்கையே கூட காலப் பிரமாணப்படி தான் நடக்க வேண்டும். இதயம், நுரையீரல் போன்றவை காலப் பிரமாணத்தில் தவறினால் டாக்டரைக் கூப்பிட வேண்டியது தான். ஆனால் சங்கீதத்தில் கணக்கு வழக்குகளுக்குத் தேவைக்கு அதிகமான முக்கியத்துவம் தருவது மூளைக்கு வேலையாகிவிடுகிறது. இதயத்துக்கும் உணர்வுகளுக்கும் வேலை இல்லாது போகிறது. நல்ல குரல் வளம், ராக, ஞானம், சாகித்ய பாவம் இவற்றைப் பூர்ணமாகப் பெறாதவர்கள் தான் ஃபுல் பெஞ்ச் பக்கவாத்தியங்களைத் தேடுவார்கள்.

போதிய எண்ணிக்கையில் வர்ணங்கள், கிருதிகள், ராகங்கள், பதங்கள், தில்லானாக்கள், ஜாவானிகள், போன்றவற்றைக் கற்றறியாமலே கச்சேரி செய்ய அவசரப்படுவது இன்றைய கர்நாடக சங்கீத வித்வான்களிடம் மற்றொரு குறை. மும்மூர்த்திகளின் கிருதிகள் பலவற்றை முக்கியமாக தயாராகையர் கிருதிகளைக் கையாண்கிற திறமை வேண்டும். புரந்தராதாசர், சுவாதித்திருநாதர் ஆகியோர் பாடல்கள் தவிர தமிழில் சிவன், அருணாசலக் கவிராயர், முத்துத் தாண்டவர், அருணகிரிநாதர் ஆகியோர் பாடல்களையும், தேவாரங்களையும் இதர ஜாவானிகளையும் சேஷ்டார்க்குள் பதங்கிடையும். தில்லானாக்களையும் கவனம் பண்ண வேண்டும். நாளுக்கு நாள் புதிது புதிதாக சாகித்தியங்களை முடிவின்றிக் கற்றுக் கொண்டே இருக்க வேண்டும். இவற்றையெல்லாம் அறிந்திருந்தாலும் அந்தந்தக் கச்சேரிக்கு ஏற்ற விதத்தில் அளவாகப் பாட வேண்டும்.

இன்றைய வித்வான்கள் பலர் இசை விருந்து சுவையாக அமைய வேண்டும் என்பதை மறந்துவிடுகிறார்கள். ரக்தி ராகங்கள் தான் சுவைக்கும். அபூர்வ ராகங்களைப் பாடிப் பிரபலப்படுத்த வேண்டியதுதான். ஆனால் ஏதோ ஒன்றிரண்டு சாகித்தியங்களோடு நிறுத்திக் கொள்ள வேண்டும் இவற்றில் மிக விரிவான ஆலாபனை, கவரப் பிரஸ்தாரங்கள் அவசியமில்லை.

வித்வான்கள் தாங்களே புதிய ராகங்களை உருவாக்கத் தேவையில்லை. புதிய சாகித்தியங்களை இயற்றவும் அவசியமில்லை. இதுவரை வழக்கத்தில் இல்லாத ராகங்களையும், கிருதிகளையும் கண்டுபிடித்துப் பாடலாம். மும்மூர்த்திகளும் பிறரும் எவ்வளவோ அரிய பெரிய செல்வத்தை விட்டுச் சென்றிருக்கிறார்கள். அவற்றுக்கு மேல் நாமும் சில சேர்க்கலாம் என்று ஆரம்பிப்பானேன்? நமது ஆற்றலை வீணடித்துக் கொள்வதுதான் மிச்சம்.

புதுமையான மாறுதல்களே கூடாது என்று சொல்லவில்லை. மும்மூர்த்திகளே புதுமை செய்தவர்கள் தாம். ஆனால் புதுமைகள் என்பது இருப்பதை மேலும் அபிவிருத்தி செய்வதாக விளங்க வேண்டுமே தவிர, சம்பிரதாயத்திலிருந்து மாறினால் என்ன தவறு என்பதற்காகவே மாற்றங்களைப் புகுத்துவது நல்லதல்ல.

கச்சேரி களை கட்டுவது அதை அமைத்துக் கொள்கிற விதத்திலும் இருக்கிறது. ஒரு கோவிலில்

கர்ப்பக்கிருஷ்ணம், பிரகாரம், இதர மூர்த்திகளுக்குச் சிறு கோயில்கள், மண்டபங்கள், குளம், சுற்றுச் சுவர் எல்லாம் இருப்பது போல் கச்சேரியையும் பாங்குறத் திட்டமிட்டு அமைக்க வேண்டும். அப்போது தான் ரசிகர்களுக்கு அலுக்காமல் இருக்கும் “நாலுமணி நேரம், இரண்டேராகம் இரண்டே கிருதி” என்று பெருமையாகக் கூறிக்கொள்வதில் அர்த்தமே இல்லை.

குரல் பயிற்சி என்பது ரொம்ப முக்கியம். இதை கர்நாடக சங்கீத வித்வான்கள் அலட்சியம் பண்ணுகிறார்கள். ஹிந்துஸ்தானிப் பாடகர்கள் அதிக முக்கியத்துவம் தருகிறார்கள். பார்க்கப் போனால் கமகங்கள் காரணமாக கர்நாடக சங்கீதத்துக்குத் தான் குரல்வளம் மேலும் அத்தியாவசியம்.

ஸ்ரீரங்கத்தில் அரியக்குடி, தினம் அதிகாலையில் ஆயிரங்கால் மண்டபத்தில் அமர்ந்து அகார சாதகம் செய்வார். மேதைத் தன்மை என்பது பிறவியில் வருவது பத்து சதம், மீதம் தொண்ணூறு சதம் உழைப்பினால் தான் அடைய முடியும்.

இவற்றையெல்லாம் கவனத்தில் கொண்டால் நமது இனிய சமுதாயம் கர்நாடக சங்கீதத்தில் பற்றுதலுடன் விளங்கும்.

ரசிகர்களுக்கு ஒரு வார்த்தை, கச்சேரிக்குப் போவது இப்போதெல்லாம் கிளப்புக்குப் போவது போலாகி விட்டது. அரட்டை அடிக்கவும், புதிய புடைவையை நாலுபேர் பார்க்கவும், வாய்க்கு ருசியாக காண்மனில் வெட்டவும் ஒரு வாய்ப்பாகக் கச்சேரியைப் பயன்படுத்தக்கூடாது. கர்நாடக இசை போன்ற உயர்ந்த கலையை அனுபவிக்க நமது ரசனையும் வளர வேண்டும். சூழ்நிலையை அதற்கு நாம் சாதகமாக்கிக் கொள்ள வேண்டும். கச்சேரி நடுவில் தனியின் போது எழுந்து போகாத கட்டுப்பாடு வேண்டும்.

மைக் அளவோடு ஒலிக்க வேண்டும். அளவுக்கு அதிகமான ஒலிபெருக்கியே ரசிகர்கள் அரட்டை அடிக்க வாய்ப்பாகவும், தூண்டுகோலாகவும் அமையும்.

கடைசியாக நான் வித்வான்களிடம் கேட்டுக் கொள்வது, அரங்கில் ஏறியபின் பரிசோதனைகளைச் செய்யாதீர்கள் என்பதுதான். புதிய சாகித்யமோ, ராகமோ, தானமோ எதுவானாலும் வீட்டிலே மணிக் கணக்காகச் சாதகம் பண்ணித் தேர்ச்சி பெற்ற பின் சபைக்கு வரவும். அங்கே நீங்கள் ரசிகர்களுக்கு அளிப்பது பூரணத்துவம் பெற்ற சங்கீதமாக இருக்க வேண்டும். மேடை ஏறிய பின் கருதி சேர்த்துக் கொண்டிருப்பதும், மனோதர்மம், ‘மூட்’ என்றெல்லாம் சொல்லிக் கொண்டு மேடையில் புதிய பரிசோதனைகளைச் செய்வதும் ரசிகர்களை அவமானப் படுத்துவதாகும்.

கச்சிதமான கலையுடைய கூடிய முழுமை பெற்ற சங்கீதம், மகிழ்ச்சி தருவது மட்டுமல்ல, இதயத்தை ஊக்குவித்து, இறையுணர்வையூட்டி, பரமானந்தத்தில் மெய்சிலிர்க்கச் செய்யும்!

தமிழாக்கம் : குட்டிகிருஷ்ணன்

எல்லோருக்கும் நல்லவர்

பத்ம பூஷண் எம். எல். வஸந்தகுமார்

மதிப்பிற்குரிய ஸ்ரீ டி.வி. இராமானுஜம் அவர்களைப் பல வருஷங்களாக எனக்குத் தெரியும். அவர் நிரம்பவும் இனிமையான கபாவம் உடையவர். அவரிடத்தில் என்றும் கோபக்குறியே காணமுடியாது. எந்த ஒரு கடினமான விஷயத்தையும் மிகவும் சூக்ஷ்மமாக மற்றவருக்கு மனம் நோகாமல் மிக நியாயமான வழியில் செய்து விடுவார்.

உலகில் எல்லோருக்கும் நல்லவராக இருப்பது கடின காரியம். அதிலும் நேர்மையாகவும், நல்லவராகவும் இருப்பது மிகவும் கடினம்.

எல்லோருக்கும் நல்லவராக இருப்பதில் பலவிதம் உண்டு. ஆளுக்குத் தகுந்தாற்போல் பேசி காரியத்தை சாதித்துக் கொண்டு நல்லவராக சிலர் இருக்கலாம். நமது டி.வி.ஆர். அவர்கள் அந்த ரகத்தைச் சேர்ந்தவரல்லர். எப்பொழுதும் உண்மை பேசி, நேர்மையான வழியில் விஷயங்களை ஆராய்ந்து, நல்லது, கெட்டது இரண்டும் சொல்லி, யாரைப் பற்றியும் இகழ்ந்து பேசாமல், காரியங்களைச் செய்து முடித்து, எல்லோருடைய நட்புக்கும் பாத்திரமாக இருப்பவர்.

ஸ்ரீ டி.வி.ஆர். அவர்களிடம் சென்று, ஒருவர் யாரைப் பற்றியாவது குறைகள் கூறினால் “அவர்களைப் பற்றி நாம் குறை கூறுவதற்கு யார்? கடவுள் சிருஷ்டியில் எத்தனையோ விதங்கள் உண்டு. ஆகையால், நாம் யாரைப் பற்றியும் தப்பாகச் சொல்லக் கூடாது” என்று சொல்லிவிடுவார்.

எவ்வளவு கோபமாக நாம் அவரிடம் பேசினாலும் நம்மை அவர் ஒரு நிமிஷத்தில் சாந்தப்படுத்தி விடுவார். மற்றவர் கருத்துக்கு மதிப்புக் கொடுத்து அது சரியாகவும், நியாயமாகவும் இருந்தால், தன் அபிப்பிராயத்தை விட்டுக்கொடுத்து, அந்த நியாயமான கருத்தை ஒட்டியே போகக்கூடியவர்.

உலகத்தில் கடமைக்குத்தான் பிரதான ஸ்தானம் கொடுக்க வேண்டும் என்கிற தீவிர எண்ணம் கொண்டவர். அதன்படி நடந்து காண்பிப்பவர். தனக்கு உடம்பு எவ்வளவு அசௌகரியம் இருந்தபோதிலும், அதைப் பொருட்படுத்தாது, தன் கடமையே பெரிதெனக் கருதி, எடுத்த காரியத்தை வெற்றி காணாதவரை விடமாட்டார்.

சின்னஞ்சிறு குழந்தை முதல் பெரியவர்கள் வரை எழையானாலும் சரி சம நோக்குடன் பழகுவார்.

தீவிர தெய்வபக்தி உடையவர். திருப்பதி ஸ்ரீ வெங்கடாஜலபதியிடம் போகாமல் எந்தக் காரியத்தையும் செய்யமாட்டார். எல்லோருக்கும் தன்னால் இயன்றவரை உபகாரம் செய்யவேண்டும் என்கிற எண்ணம் உள்ளவர்.

பொதுக் காரியங்களில் ஈடுபட்டு மக்களுக்கு நல்ல சேவை செய்ய வேண்டும் என்று சதா சிந்தனை கொண்டவர். பொது ஸ்தாபனங்களில் கடமை, கண்ணியம், கட்டுப்பாடு இவை மூன்றும் ஒருங்கே அமைந்து, நன்கு செயல்பட வேண்டும் என்ற கருத்தைக் கொண்டவர்.

பொதுக் காரியங்களில் தன்னைக் காட்டிலும் மற்றவர்களை பெயரும் புகழும் அடையவேண்டும் என்று உண்மையிலேயே ஆசைப்படுகிறவர். எதையும் தான் செய்ததாகத்தான் இருக்க வேண்டும் என்ற

கயநல எண்ணம் இல்லாதவர். இத்தகைய குண விசேஷத்தால் பல நண்பர்களின் அன்புக்குப் பாத்திரமாகி, ஷண்முகானந்த சபையின் வளர்ச்சிக்குப் பிரதானமானவர்.

ஸ்ரீ டி.வி.ஆர். அவர்களின் வாழ்க்கைச் சரித்திரத்தில் ஸ்ரீஷண்முகானந்த சபையின் வளர்ச்சியானது ஒரு முக்கியமான அங்கமாகும்.

ஸ்ரீ டி.வி.ஆர். அவர்கள் சதஸில் பேசும்பொழுது மிகவும் கண்மயமாகவும், யாருடைய மனமும் நோகாமல் மிகவும் அழகாகப் பேசுவார். மேடையிலு் பேசுவது அவ்வளவு எளிதான காரியம் அல்ல. டி.வி.ஆர். அவர்களைப் போல் சில பேர்களுக்குத்தான் சதஸில் பொருள் நயத்துடனும், சாதாரணமாகவும், நேரத்தியாகவும் பேசமுடியும். அதில் மஹா நிபுணர்.

ஸ்ரீ டி.வி.ஆர். அவர்கள் சிறந்த கலா ரஸிகர். அவரே நன்றாகப் பாடுவார். அவர் பாடி நான் கேட்டிருக்கிறேன். எல்லா கலைஞர்களையும் ஒரே நோக்குடன் பாவித்து எல்லோரிடமும் மிகவும் மனம் விட்டுப் பழகுவார். பாராட்டுதற்குரியதை மனமாரப் பாராட்டுவார்.

இளம் வித்வான்களை முன்னுக்குக் கொண்டு வரவேண்டும் என்கிற பரந்த மனப்பான்மை கொண்டவர். அவர்களுக்கு உதஸாகமுட்டி இன்னும் மேலுக்கு வர வேண்டிய வகைக்கு, அப்படியேதேனும் அந்த இளம் வித்வான்களிடம் குறைகள் இருந்தால், அதை அவர்கள் மனம்நோகா வண்ணம் மறைமுகமாகவே எடுத்துச் சொல்லி, அவர்களே தங்களைத் திருத்திக்கொள்ளும்படிச் செய்து விடுவார்.

சமூக சேவையிலும், பொதுக் காரியங்களிலும் பொறுப்பேற்று ஈடுபட்டவர்கள் எவ்வளவு உண்மையாகத் தியாகம் செய்தாலும் நல்ல பெயர் வாங்குவது துர்லபம். யாரிடமேனும் கெட்ட பெயர் வாங்க நேரிடும். எனக்குத் தெரிந்த மட்டில் பொது வாழ்வில் ஈடுபட்டவர்கள் எல்லோரும் ஒருமுகமாகப் பாராட்டுக்குரியவர்களாக இருக்க நேரிட்டதில்லை. நமது டி.வி.ஆர். மட்டும் எல்லோராலும் விரும்பப்படுகிறார். ஆகவே அவர் எல்லோருக்கும் நல்லவர்.

வாழ்க இராமானுஜம்

த. கீ. ஷண்முகம்

“ஒரு நாட் பழகினும் மூத்தோர் கேண்மை இருநிலம் பிளக்க வேராகுமே”

என்பது ஆன்றோர் வாக்கு. இவ்வாக்குக்கு இலக்கியமாக விளங்குபவர் திரு டி.வி. இராமானுஜம் அவர்கள். அவரோடு சில மணி நேரம் பழகியவர்கள் கூட அவரது நல்லியல்புகளையும், நற்பண்புகளையும் மறக்க முடியாது.

மலர்ந்த முகம், இனிய பேச்சு, மென்மையான சுபாவம், பழகுவரின் உள்ளத்தை ஈர்க்கும் தன்மை, எப்போதும் கறுகறுப்பு - இவை அனைத்தும் பெற்றவர் தாம் திரு டி.வி. இராமானுஜம் அவர்கள்.

நாங்கள் நாடகக் குழுவினருடன் பம்பாய்க்குச் சென்ற போதெல்லாம் திரு. டி. வி. இராமானுஜம் அவர்களோடும், அவரது குடும்பத்தாரோடும் நெருங்கிப் பழகியிருக்கிறோம். அவருக்குக் கோபம் வந்து நான் பார்த்ததேயில்லை. கோபத்தையும் வெற்றி கொண்டு கனிவோடு பேசும் இயல்புடைய அவர், கலைஞர்களோடு அவர்களின் தரம் அறிந்து, குணம் அறிந்து பழகுவதில் அவருக்கு இணை அவரோதாம்.

முதன் முதலாக நாங்கள் பம்பாய்த் தமிழ்ச் சங்கத்தின் நாடக விழாவுக்காகச் சென்றிருந்த பொழுது திரு. டி. வி. இராமானுஜம் அவர்களோடு பழகும் வாய்ப்பினைப் பெற்றோம். அப்போது அவர் பம்பாய்த் தமிழ்ச் சங்கத்தின் துணைத் தலைவராக இருந்தார். அதன்பின் ஸ்ரீசண்முகானந்த சபையின் தலைவராக அவர் பொறுப்பேற்ற பொழுது அந்தச் சபையினர் நடத்திய நாடக விழாவிலும் நாங்கள் பங்கு பெற்றோம்.

இன்று ஸ்ரீசண்முகானந்த சபை ஆசியா கண்டத்திலேயே சிறந்த ஒரு அற்புதமான நாடக அரங்கினைப் பெற்று விளங்குகிறது. இதன் முழுப் பெருமையும் திரு. டி. வி. இராமானுஜம் அவர்களுக்கே உரியது என்று சொன்னால் அது மிகையாகாது.

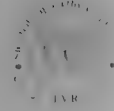
நிதானமாகவும், அமைதியாகவும், சிந்தித்துச் செயலாற்றும் திறன் திரு. டி.வி. இராமானுஜம் அவர்களுக்கு இறைவன் அளித்துள்ள சொத்து. இதில் சிறிதும் ஐயமில்லை. இந்த உயரிய பண்புதான் சிறப்பு மிக்க ஒரு நாடக அரங்கத்தை உருவாக்க உதவியது என்று உறுதியாகக் கூறலாம்.

ஸ்ரீ சண்முகானந்த சபையினர் ஆண்டு தோறும் நடத்தும் கலைவிழாக்களில் கலந்து கொள்பவர்கள் யாரானாலும் அதன் தலைவர் திரு. டி. வி. இராமானுஜம் அவர்களை இதயத்தில் வைத்துப் போற்றுவார்கள் என்பதில் ஐயமில்லை. அந்த அளவுக்குக் கலைஞர்களின் உள்ளத்தைக் கவர்ந்து விடக் கூடிய ஆற்றல் உடையவர் திரு. டி.வி. இராமானுஜம் அவர்கள்.

திரு. டி. வி. இராமானுஜம் அவர்கள் ஒரு நல்ல இந்து. சிறந்த வைஷ்ணவர். தமிழகத்திற்கு வரும்போதெல்லாம் வடவேங்கடவனைத் தரிசிக்க அவர் தவறியதேயில்லை. ஒரு நல்ல இந்து எப்படியிருக்க வேண்டுமென்பதற்கு எடுத்துக் காட்டாக விளங்குபவர் திரு. டி. வி. இராமானுஜம் அவர்கள்.

அறுபது ஆண்டு நிறைவினைப் பெறும் கலையுள்ளம் படைத்த மேதை திரு. டி. வி. இராமானுஜம் அவர்களும், அவருடைய செயல்களுக்கெல்லாம் உறுதுணையாக இருந்துவரும் அவரின் தருமப் பத்தினியாரும் மேலும் அறுபதாண்டுகளுக்கு மேல் வாழ்ந்து புகழ் பரப்ப எல்லாம் வல்ல இறைவனைப் பிரார்த்திக்கிறோம்.

ஊக்குவிக்கும் உத்தமர் லால்குடி ஜி. ஜெயராமன்



போரசிரியர் உயர்திரு. டி. வி. இராமானுஜம் அவர்களிடம் ஒரு முறை பழகினவர்கள் அவருடைய பண்பை மறக்க முடியாது.

எனக்கு அவருடைய நட்பைப் பெறும் வாய்ப்பு ஏற்பட்டு பதினெட்டு வருடங்கள் ஆகின்றன. அவரிடம் காணும் சிறப்புகள் அநேகம்.

தேசத்திலேயே மிகப்பெரிய கலைமன்றத்தின் தலைவராகவும், சங்கீத வித்வான்கள், ரஸிகர்கள் அனைவருடைய நினைவில் எந்நாளும் நிலைத்து நிற்கும் வண்ணம், கலைக்கு ஓர் ஆலயத்தை முன்னின்று முயன்று, அரும்பாடுபட்டு எழுப்பியவராகவும், தானே நன்கு பாடக் கூடியவராகவும், எந்தக் கூட்டத்திலும், எந்த சந்தர்ப்பத்திலும் சிறப்பு சொற்பொழிவு ஆற்றும் வல்லமை படைத்தவராகவும், மற்றும் பல உயர் குணங்கள் பெற்றவராயினும், தன்னைப்பற்றிய தற்பெருமை சிறிதுமின்றி அவர் யாருடனும் பழகுவது அவரது தனி இயல்பாகும்.

நான் ஷண்முகானந்த சபையில் செய்த முதற் கச்சேரி முடிந்தவுடன் திரு. டி. வி. இராமானுஜம் அவர்கள் மேடைக்கு வந்து, எனக்கு ஆசிரியரிடமிருந்த ஊக்கமளித்தார். அதுமாத்திரமின்றி நான் சென்னை திரும்புவதற்குள் என் தந்தைக்குப் பம்பாய் கச்சேரியைப்பற்றி அவர் எழுதின பாராட்டுக் கடிதம் கிடைத்திருந்தது. அச்சமயம் என் தந்தையோடு அவருக்கு அறிமுகம் இல்லாதிருந்தும் அவர் இளம் வித்வான்களை ஊக்குவித்த பெருந்தன்மையை விளக்குகிறது இச்சம்பவம்.

அவருடைய தெளிந்த சிந்தனை உயர்வையும், தெய்வ பக்தியையும், நம் கர்நாடக சங்கீதத்தில் அவருக்குள்ள ஈடுபாட்டையும் அவரோடு சிறிது நேரம் உரையாடினாலேயே அறிந்து கொள்ள இயலும்.

அறுபதாண்டு நிறைவுறும் இந்நன்னாளில் இவ்வுத்தமரும், அவருக்கேற்ப குண நலங்கள் அமைந்த துணைவியாரும், இன்னும் பல்லாண்டு பல்லாண்டு சீரும், சிறப்பும் ஓங்க வாழ்ந்து நம் இசைக்கலை, கலைஞர், ரசிகர் வளர்ச்சிக்கும், உயர்வுக்கும் மேன்மேலும் சேவை செய்துவர எல்லாம் வல்ல திரு முருகன் திருவருளை வேண்டுகிறேன்.

கலி விருத்தம்

முத்தமிழும் மெத்தவளர் சங்கம் பல கூட்டி
எத்திசையும் புகழ்மணக்க ஏற்றம் பல காட்டி
இத்தரையில் இணையுமில்லாக் கட்டமுண்டாக்கி
புத்தமுதக் கலைவளர்த்துக் கொண்டான் புகழ்தேக்கி.

அன்பிற் சிறந்தோன் அருங்குணத்தோன் நண்பர்க்கு
இன்பப்புகழையல் இணையிலான் உலகத்து
மன்பதைகள் வாழ மகிழ்வோன் மலருலகில்
இன்று நிறைவுற்றான் இருமூன்று பத்தாண்டு.

வாழ்க பல்லாண்டுகள் வரதன் ராமானுசன்
வாழ்க பல்லாண்டுகள் வழியெலாம் இசையுடன்
வாழ்க சண்முகானந்த சபைவளர்த்த செம்மல்
வாழ்க அவன் புகழ் வாழ்க வைய முழுவதுமே.

- வித்வான் ஆ. கி. ஜயலக்ஷ்மி

AN INTERVIEW WITH PROF. T. V. RAMANUJAM

By
CROESUS

Question : How long ago did you come and settle down in Bombay?

Did you have any particular attraction for doing so? Or what were the special circumstances, if any?

Answer : I came to Bombay once in 1945 (38 years ago), when the late Shri Sadanand, founder and the heroic editor of the FREE PRESS JOURNAL, invited me to accept the Editorship of the Economics Supplement of the Free Press Journal, which was a seven-column paper of four pages, comprising of reading material, and with no advertisement whatsoever.

However, in June 1946, at the insistence of the late Shri N. Gopalaswamy Iyengar, the late Justice. N. Chandrasekhara Iyer and the late Shri M. Subbaraya Iyer. I left Bombay and went to Madras again to join as Professor and Head of the Department of Economics in the Vivekananda College, which was started in that year with very high ideals.

In 1949, I came to Bombay again (after three years of service in the Vivekananda College), with the determination to take up permanent residence in Bombay and to devote myself to official and social work, first as the Dy. Editor and Financial Editor of the BHARAT, started under the inspiration of the great Sardar Vallabhbhai Patel, and subsequently for a brief while as its Editor, and later as PRO and Editor of the English Weekly, named State Transport Journal, which post I held till 1955. Thereafter, I have been, and I still am, the General Manager of a business house in Bombay controlled by the well-known industrialist-cum-Gandhian and Patriot, Shri Vadilal Lalubhai Mehta of Ahmedabad.

Question : In the context of your innumerable achievements after settling down in Bombay, which have been so widely recognized, one would naturally like to know something about your family background. Could you throw some light on it for the benefit of your friends and admirers, at any rate those of them as may not be fully conversant with it?

Answer : My father and my grandfather and his father (for three generations) were

well-known and most erudite scholars in-Sanskrit vedic, epic and kavya literatures. Actually, my father and grandfather received the rare honour of being Recognised by the then Pudukotta Raja as "CHATULSSASTRA PANDITA KALPAKA THARU".

They were also deeply interested in Classical Carnatic Music though they were not professional artistes. Perhaps I imbibed my abiding love for music from this family tradition. However, I deviated from the tradition in respect of Sanskrit, and had a passion for English and Tamil literatures.

Question : What about your early schooling? When did you complete your education, and from what college?

Answer : My early education was in the famous Hindu, Theological High School in Madras, with English Medium, and compulsory lessons in moral education. The equivalents of SSC, and pre-SSC were done by me in Finlay High School, Mannargudi. All my teachers were remarkably able, and commanded the admiration and reverence of all their students and, at the sometime, maintained discipline.

I was admitted to the Economics Honours Course in the Madras Presidency College in 1926, (equivalent to the MA), by Dr. John Mathai, (who subsequently became the Finance Minister of India). I stood first in political science and won the Allen Prize in 1929.

Question : Before you came to Bombay, how were you occupied? We have heard that you were a very popular Professor both at Alwaye and, later, at Madras. Was this because of your erudition in Economics, the subjects you taught, or your lucidity in explaining even difficult problems or because of other reasons?

Answer : It is quite true that I was a Professor of Economics and history in the Union Christian College, Alwaye from the age of 23, in. 1931 till 1945 (for 14 years continuously). During that period I was elected by my colleagues to the Senate of the Travancore University and - wrote a book on "The Function of State Railways in Indian Economy", for which Sir CP, the Diwan, wrote a detailed foreword, and the University awarded a grant of Rs. 2000/- I was Professor and Head of the Department of Economics in Vivekananda College, Madras, from its very inception in 1946, till 1949 (for three years). It is quite true that, by the grace of God, I could command the affection and regard of my students, my colleagues and by the Principals. It is not for me to say whether it was due to, as you have worded it in your question, "my erudition in Economics, the

subjects I taught, and to my lucidity in explaining". It is for others to say. The articles by my old students, by my colleagues and by my employers written for the Souvenir which the Amrutotsava Celebrations Committee has brought out, will explain the reasons.

Question : Since your Professorship in the two colleges coincided with perhaps the most crucial years - when the struggle for freedom was at its height, and when political Titans like Mahatma Gandhi, Sardar Vallabhbhai Patel, C. Rajagopalachari, C. R. Das, Motilal and Jawaharlal Nehru, Bal Gangadhar Tilak and so many more strode the field, how were you yourself influenced and how, in turn, did you influence your students?

Answer : I was profoundly moved and influenced by these great and revered leaders. In my turn, I can say, without being immodest, that in my students I inculcated a deep and abiding sense of nationalism, patriotism and socialism. Here again, the articles in the Souvenir will confirm and amplify.

Question : To turn now, to the cultural field in which you have carved a niche for yourself : Since when have you been interested in fine arts? Have you tried your hand in any of these fine arts, in particular music, and with what results?

Answer : I have been interested in fine arts even when I was a teenager, and the interest became a passion when I became a Professor at the age of 23. I have tried my "hand" in singing before large gatherings of students during the 14 years of my professorship in Alwaye. Thereafter, I have not sung often before large gatherings.

Question : Which great artiste has influenced you most?

Answer : The greatest of the several artistes who influenced me most is the late Sangeetha Ratnakara Ariyakudi Ramanuja Iyengar.

Question : Which artiste do you like most and why?

Answer : Since I appreciate greatly several artistes, it will be invidious and incorrect for me to mention any particular artiste as answer to this question.

Question : What are your views, in brief. on Classical Music - Carnatic and Hindustani?

Answer : Both Carnatic and Hindustani Classical Music have their own excellences and appeals.

Question : What are your views on Classical Music - Instrumental?

Answer : The great Carnatic instrumentalists like the late T. N. Rajaratnam, the late Papa Venkatarama Iyer and Flute Mali, have as high a place as the great vocalists of that system.

Similarly, the great instrumentalist in Hindustani system like Bismillah Khan, Allah Rakha, Ali Akbar Khan and Pt. Ravi Shankar have as high a place as the great vocalists of that system like Bade Ghulam Ali Khan.

Question : What are your views on the place of music in education?

Answer : I am firmly of the view that at least the rudiments of Classical Music should have a place in primary and secondary education.

Question : What are your views on cultural institutions and their role?

Answer : Cultural Institutions (Sabhas as they are called in the South and Samsads as they are called in the North) not only play a vital role, but have a high responsibility for encouraging and promoting chaste Classical Music - Carnatic and Hindustani.

Question : What place does Bombay occupy on the Music Map of India?

Answer : Bombay can truly be said to be not only the Financial and Commercial Capital of India, but also the "Cultural" Capital of India, because there are more Music institutions - Hindustani and Carnatic in Bombay than, perhaps in any other city in India. Musicians are paid far more in Bombay than in any other city of India.

Question : Who, in your opinion, have all contributed towards this consummation?

Answer : It is not proper for me to mention the names of such individuals who, in my opinion, have contributed towards this. There are many.

Question : Are you satisfied with the response to your labour of love in the field?

Answer :

- (a) from the public - undoubtedly - Yes.
- (b) from the world of music - to a very large extent. Yes.
- (c) from the Government or Politicians - to a fairly large extent, Yes.
- (d) from the civic bodies - to some extent, Yes.
- (e) from sister institutions - to a considerable extent, Yes.

Question : What has sustained you most in your life these 75 years past?

Music - Politics - Prayers - contact with great souls? Who has been your model, if you have one?

Answer : Music is the first, contact with great souls is the second, prayers is the third, journalism the 4th, and politics is the last because it is generally very "dirty".

Question : You have been a past working Journalist and have continued your interest in journalism ever since. In what way did you benefit from journalism and (1) which great Journalist (2) which national journal has influenced you most?

Answer : I have benefited very much by journalism, because it has made me to ensure that my thoughts are logical, cogent and clear, and it has also enabled me to reach large number of the reading public.

It will be difficult for me to name any particular journal. It is also difficult to mention any particular journalist, because the great journalists of the past like Shri C. S. Rangaswamy of Ind. Finance, Ditcher of the Capital, C.S. Iyer, and C. Y. Chintamani, as well as the distinguished journalists of today like Shri Arun Shourie, and Shri M. V. Kamath have profoundly influenced me and elicited my unqualified admiration.

Question : Could you briefly touch upon what is in store for this great country in the light of the conditions as prevailing today?

Answer : I am an incurable optimist. True, conditions are very depressing. Nevertheless, our country has survived many such periods. I therefore envisage a bright future for this sacred and ancient land though it may be only after passing through a period of travail and anarchy.

Keynote Address Delivered At The Seminar Organized By The Shanmukhananda Fine Arts & Sangeetha Sabha In 1983

Diminishing appeal of classical music to younger
generation

T.V.Ramanujam

"Distinguished Kamaladevi, most eminent Musician, Musicologists, Principals of the Institutions, Heads of Departments, all those people who are seriously concerned with the problems which face those who greatly value the rich heritage of this country, music lovers,

Smt. Kamaladevi has struck the very right note, namely, that the appeal of music is not felt today by the younger generation. If you take any audience in any part of India for Carnatic or Hindustani music, you will find that the average age of listeners is above 40. Even today, for this Seminar, we have mostly middle-aged or old people, which we can understand since the subject is largely technical and we can't expect younger people to be seriously interested in it.

My Keynote address today has been prepared with a thought on what are the duties of performers and listeners, what are the responsibilities of Sabhas and what are the disciplines to be observed by listeners. All these parties are responsible today for the younger generation not having the same spontaneous, great abiding interest in classical music whereas, when I was young, hundreds and thousand of people of my age in those days used to throng to the music of great stalwarts. Today, the audiences are not of the same category. The reasons are many – one of them has been rightly stressed by Smt. Kamaladevi, viz. the failure of people to develop their voice in such a way that their abject, slavish, pitiable dependence on the mike and amplification has become now so bad that even musicians have completely abandoned Voice Culture. There are many defaults on the part of performing musicians, the audiences and the organizers.

The title of my Keynote Address is :

"The problem of Diminishing Appeal of classical music to the younger generation and consequent diminishing audiences of the country's youth – Task ahead of the musician and the listeners".

I fully realize the inadequacy of my equipment to speak, with authority and authenticity, at such a gathering of very knowledgeable musicians and musicologists, Heads of Departments of Music in Universities, Principals of Institutions teaching music, and other experts in their respective fields.

Nevertheless, I have ventured to take this opportunity of sharing with all of you certain carefully considered thoughts, on a subject of importance and significance to all of us, and to thousands of others in different parts of India who have some "kinship of spirit" with us in this matter.

These thoughts of mine are not based on fads and fallacies, not on pride and prejudice, not on whims and fancies, nor purely on the back-chat of the uninformed or the under informed listeners of music concerts – Hindustani as well as Carnatic.

Ever since 1924, (that is, exactly over a period of 57 years) I have been a very keen and attentive listener of classical Carnatic music concerts, along with others of nearly my age, and studying with me in the same college or in the same university in Madras, like the late G. N. Balasubramaniam and Shri. C. K. Venkatanarasimhan, who is usefully and happily living amidst us today. I have also had the opportunity of close and friendly relationship with most of the eminent performing artistes during these 57 years – both vocal and indytummyal. Further, I had at a very early age (unfortunately temporarily) tuition under the great Ariyakudi, when he used to come to Madras, and stay, almost continuously for several weeks, with the late Vidwan Sesha Iyengar.

Quantitative Increase – Qualitative Decrease

During these 57 years, I have noticed, as many of you also would have noticed, a trend which is by no means a satisfactory one. Gradually, and more rapidly during the last 20 years, the performers as well as the listeners have increased phenomenally in numbers, but the art has gone down in quality.

It is true that those whose profession and whose main means of livelihood is performing in concerts held in temples, marriages, Sabhas, A.I.R. Stations or Doordarshan Kendras, have considerably increased in number and in their earnings, as compared to what they were in the early twenties and the thirties and even the forties of this century. At the same time, "the sense of values" in rendering classical music and the "sense of values" of those listening to music have changed very much; and the change has been, I am sorry to say, a change "for the worse", and not a change for the better.

Indispensables

Let me reiterate what may be considered non-controversial and even commonplace, but which is worth repeating any number of times, namely, the "Indispensables" of a good classical musical concert. In the first place, you will all agree that music should not bewilder, or puzzle or mystify the listeners. That should not be the aim of

a performer. Unfortunately, during the last two decades, quite a considerable number of performers appear to take pleasure in bewildering and puzzling the listeners! The true aim of a musical concert should be at least to please, and if possible, to engross and enthral the listeners. That is possible, only if the performer himself deeply and sincerely enjoys the music he pours forth, is moved by the Sahitya of the Krithis he renders, and has in full measure what is aptly described as "Swanubhava".

It is true that the spread of interest in music is much greater today than before. We have, with a few notable exceptions, larger audiences, more and more sabhas, more seminars and discussions, more annual festivals etc., than we had in the early twenties or thirties of the century. But while the spread of interest in music is becoming larger and larger, the depth of knowledge, sincerity in rendering, or in other words, the minimization of the commercial motive and, to put it differently, the desire to play to the gallery, and work up to the ill-concealed soliciting for thunderous applause – these trends are unfortunately becoming more common and more powerful than ever before! And that is why I have taken the liberty of restressing what may at first sight appear to be obvious.

The Seven Indispensables

Platitudinous though it may seem, music which sends the listeners into rapture and ecstasy must have the following indispensable ingredients;

- a) Impeccable and never-failing Sruti Suddha ;
- b) Great Raga Gnana,
- c) Splendid mastery and great facility and felicity in using Gamaka Gnana, and consummate skill in embellishing by "Asaivu" and "Karavai" at the right points;
- d) Very adequate Laya Gnana.
- e) Large and increasing repertoire of the compositions of all the great composers, whose compositions have stood the test of time, and particularly of the unrivalled Sadguru Thygaraja. Of course, the repertoire should also include the compositions of the other two of the Trinity, Purandra Dasa, and Swati Tirunal, and also of the Tarnil songs of the great composers like Papanasam Sivan, Arunachala Kavi, Mutthu Thandavar, Arunagirinathar (Tiruppugazh), the Javali and Padmas of Kshetrappa, a few Thillanas etc.
- f) A correct and beautiful "Sense of Proportion":
- g) And, last but not least, voice culture.

Sruthi Suddha

It may be noticed that I have deliberately chosen my adjectives for the "indispensables" of a truly pleasing and enthralling classical music concert. For Sruti Suddha, I have used the adjectives "impeccable" and "never-failing". No concert where the vocalist as

well as the accompanying artistes do not strictly, scrupulously and always adhere to the sruti, chosen carefully as per the condition of his voice, can be of absorbing interest and move at least the informed listeners to tears of joy "ananda bashpa". That is why sruti is referred to as the "mother" of music. "Apasruti" was as much dreaded as "Apaswara" by one of the most popular vocalists of recent times, namely, my dear friend the late Madurai Mani Iyer. Blind to every distraction in the world, and immersed in aesthetic enjoyment of his music which was always inextricably aligned to "Sruti Suddha", Madurai Mani became a rage, not only among the sophisticated connoisseurs but also among the enthusiastic youth, who gathered in their thousands, to listen to his concerts at least through the mike and the amplifiers, when he sang at many temple festivals. "Sruti Suddha" in the case of many vocalists went out through the window, and the younger generation of listeners walked out of the door!

Unfortunately, has few of the vocalists in the world of classical Carnatic music today, taken the pains necessary, make the preparatory effort necessary, and spend many years of training and practice needed for achieving "never failing sruti suddha".

Raga Gnana

The second essential feature of the equipment of the eminent and popular performing musicians of the twenties and forties of this century (like Maharajapuram, Ariyakudi and several others in vocal music and Rajaratnam, Chidambaram Vaidyanathan and others in Nagaswaram) is great Raga Gnana. Please mark my adjective "great", Raga is the soul of Indian music both for Hindustani and in the Carnatic system. Its appeal does not depend upon the "rasas" associated with the "Sahitya". The appeal of the Raga is not based on Bakti Rasa or Sringara Rasa. It is based entirely on the extraordinary richness of its melodic content and the "Naagarika" (Pleasing sophistication) of its Gamaka Prayogas. It thus becomes nearly "absolute music". Once can say boldly that only he is a great vocalist or a great vainika or violinist who is able to make an audience involuntarily burst into applause and exclamations of "sabash" from different parts of the music hall, by rendering a raga, with swanubhava feeling and artistry. Such artistes are becoming rarer and rarer. Many of the vocalists of today seek applause (and get it too) by the length of the swara prasthara, the volume of the sound created by the Mridangam, the Ghatam, the Ganjira etc, separately and jointly and similar artificers.

In an ideal music concert, the raga should be delineated, step by step, with such Gamakas and Akara Prayogas and such adherence to sruti, that touches the hearts of the listeners who listen and enjoy with eyes closed, "drinking the soulful music through the ears", as Bharathiar used to say to Kuvalai Kannan".

Very Adequate Laya Gnana

May I now pass on to yet another ability which a good performer of moving and pure music should cultivate and acquire, namely "adequate Laya Gnana". The reason why I have chosen the adjective "adequate" for Laya Gnana is because "Sruti suddha" cannot

be overdone; but indulgence in laya is often overdone! The striving after rhythmic gimmickry and acrobatics on the part of the performer has been the undoing of chaste, pure, leisurely, lovely, serene, and tranquil music. Please do not think that I am unaware of or that I am underestimating, the importance of "Kala Pramana". Actually, not only in music, but also in every aspect of life, Kala Pramana and Rhythm exist. The heart must beat in rhythm. The moment it loses its normal rhythm, an expert cardiologist should be sent for. The respiration has also got its rhythm. Therefore, rhythm does and should play a big part in music to make it pleasing, "sastraic" and "sampradaic". However, giving it more than its legitimate and high place leads to disaster in making a music concert unmusical, so frightfully noisy, appealing more to the mind than to the heart and the emotions. It is only those who are unable to depend upon a beautifully cultivated voice, abundant Raga Gnana, full knowledge of the moving meaning of the Sahitya of the kritis and other pieces rendered, who need what is called a "full bench" of accompaniments like Mridangam, Ganjira, Ghatam, Dolak, Mosing and Konakoll.

I have heard my elders, who belonged to the very early years of the century, say that Maha Vaidyanatha Iyer, Patnam Subramanya Iyer, Poochi Srinivasa Iyengar and Madurai Pushpavanam, did not crave for the so-called "full bench"! Neither did the great performers of a generation later to them, like Ariyakudi and Maharajapuram, need this "full bench" of accompanying artistes. The aim of a good correct and pleasing music concert should not be to exhibit mastery over rhythmic calculations, and to embarrass accompanists by strident and surprising variations in the tala patterns. That is why I have used the word "adequate" for mastery over Laya. It is necessary, but overdoing this has been one of the curses of concerts of these days.

Ever Widening Repertoire

Another factor which has led to deterioration in depth (expansion of spread notwithstanding) is the utterly insufficient repertoire of Varnams, Krithis, Ragas, Thillanas Padams, Javalis etc., with which musicians of today are in a hurry to become performing artistes. The giants of the past were "students" all through their lives. The variety and abundance of their repertoire were not only large, but were ever increasing. The same can be said of that "Queen of Music", Smt. M. S. Subbulakshmi, who learnt music from many sound, knowledgeable and posed teachers. She is still learning new things, provided they are pure and soulful as witnessed by her learning and rendering the narayana-bakthi-soaked songs of Annamacharya.

How much in a hurry are many vocalists of today! No wonder the quality of their music tends to become amateurish, and no wonder they have to depend on endless and tiring Swara Prastharas and rhythmic acrobatics, more on the grammar than on the poetry of music, more on "musical noise" (if such a thing is possible) than on at least attempting to give music that Lord Krishna is said to have given through His flute which made even shepherds, shepherdesses and cows spell-bound with ecstasy.

Rare Ragas Sparingly to be used.

Further, many vocalists of these days forget that the main dish in a "feast" of music is provided only by the Rakthi Ragas like Thodi, Sankarabaranam, Kambodi, Bhairavi, Kalyani, and not by "Apoorva" Ragas. In such rare Ragas there should only be a Krithi or a piece sung, without a raga prelude and without swara avarthanas. I would like to say publicly that on this point, as on several others, I agree with the views expressed by my good friend and sahridaya, Shri S.I. Krishnaswamy.

No Need for New Creations

Equally wasteful, fruitless, and futile are the efforts of some otherwise every able and accomplished performers to "invent" or "create" new Ragas, and compose new krithis! At best one can only "discover them" because they may not have been in use.

The great musical Trinity, and particularly Thyagaraja, have left so much that is excellent that it is utterly unnecessary to waste one's skill and time (and also the listeners') by trying to add to them. What we have inherited is a legacy which has infinite variety and admirable abundance, and all of them have insatiable charm.

I do not deny that innovations are necessary. In fact, every great performer was an innovator of the Vedas and Upanishads and Brahma Sutras. In Music, the Trinity did "add", "innovate" and "improve", but the innovations were also improvements. They were all changes for the better. Departing from sampradaya and tradition just for the fun of it, or give one the pleasure of displaying one's vidwat is pitifully wasteful of time and energy. The great Acharyas in Religion and the great Trinity in music fully realized that tradition and Sampradaya do not and should not imply stagnation. They valued tradition to the extent that it did not stand as an obstacle to growth.

Need for a Sense of Proportion

I now come to the need for acquiring a beautiful sense of proportion on the part of any performer who intends to avoid boredom and satiation, leading to inattention, the imp of the Concert hall, as E.M. Forster put it, on the part of even well informed and keen listeners.

I have heard Ariyakudi quoting his great guru Poochi Srinivasa Iyengar who compared a four-hour concert to a beautiful Temple. It will be admitted that a great temple should have a sanctum (garbhagraha), a Muha Mandapam, side-temples for "Ishatadevathas" like Anjaneya, Andal, Ambal, and for the great Alvars and Nayanmars, Broad Prakaras, and enclosed by massive and high compound walls. Similarly, said the great veteran, a concert must have a beginning, a middle and an end, all in their places - nothing important left out and nothing irrelevant creeping in. It should be a beautiful piece of "musical Architecture", which is impossible without a fine Sense of Proportion. To boast, as some do that they can sing a single raga like Sahana for 3 hours, or give a full 4 hour concert

with only 2 ragas and 2 krithis, is like a man inviting people for a feast, and displaying to them his prowess of eating 100 idlis consecutively and within 15 minutes! In other words, however, excellent it may be, nothing should be overdone.

Voice Culture

Further one of the basic causes for the diminishing appeal of classical Carnatic music, particularly among the younger generation, is the increasing tendency to neglect "Voice Culture". This disease of neglecting voice culture has luckily not spread among the vocalists in Hindustani music. In fact, the need for voice culture is greater in Carnatic Music, because Gamakas are so indispensable in Carnatic music not only in the rendering of Ragas, but also in the proper rendering of Krithis. One of the reasons why Hindustani Music is popular in South India is the delight that pleasing music produced by a trained voice is able to produce. Carnatic music does not attract the North Indians so much because of the absence of voice culture on the part of many of the present generation of musicians from the South.

I am aware of the fact that Ariyakudi Ramanuja Iyengar, after his initial grounding in the "basic and foundational beginnings" of music by Namakkal Narasimha Iyengar and before he learnt all the embellishments and finesses from his Gurukulavasa with Poochi Iyengar, used to go during the early hours of many mornings to the 1000-pillared Mandapa of Srirangam and practiced what is now called "Voice Culture" and "Akaara Sadhakam". Not many are aware of the fact that the great geniuses of Carnatic Music like Palghat Mani Iyer and Lalgudi Jayaraman owe their eminence to the truth that "genious is nine-tenths perspiration and one-tenth inspiration".

While arresting and reversing the trend of the diminishing appeal of pure, chaste and classical Carnatic music, especially to the younger generation, is the task ahead of the performers, I would like to conclude with brief para on the duties of the listeners, the Sabhas and other organizers of concerts.

Listeners's Duty

The listeners of recent years have a tendency to go to a music concert, exactly as they would go to a social club, with lively interest in what the canteen or the cafeteria can provide, or how they can meet friends and have a small chat with them, or how the ladies can exhibit their new sarees and their new ornaments etc and several other motives utterly unrelated to the motive of enjoying calmly and silently good music. All these attitudes of minds should change. Every kind of higher and refined enjoyment requires a "cultivated taste" and an "appropriate atmosphere". The listeners should go to a classical Carnatic music concert as they would go to a temple. Serenity, tranquility, keenness and attentiveness are very necessary on the part of the listeners. No one should walk out in the middle of a song or a raga or the "thani avarthanam". The mike should not be kept a high volume. It is that which enables the listeners to go on chatting and even chattering"

and to walk in and walk out as they please. The volume of the mike and amplifier should be such that even in the biggest hall listening will be possible only if the listeners are keen and attentive.

Right place for Experiments

Lastly, I wish to make an earnest appeal to the present generation of performers not to make any experiment in rendering a raga or a krithi after they take their seats on the platform for their concerts. All experiments must be done during their practicing hours at home or in any other available quiet place (and such hours of practice must be very, very many, as said earlier), and what is given to the audience should be a beautiful and "finished" product.

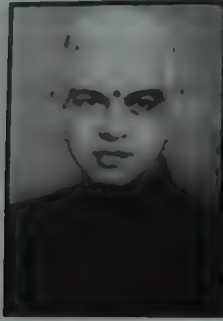
It is absolute lack of consideration for the audience to try experiments in a concert under the pretext of giving free play to "manodharma" and the "mood" of the moment. It is not very dissimilar to the habit of some musicians to come to the platform without making the necessary sruti adjustments and making the poor audience suffer quite a considerable time in listening to the noises produced during such adjustments. Such "manodharma", imagination, new sangathis, etc, should be brought into fullest play when singing before the musician's family or a select circle of friends who can bear five failures for one success – that one success being so thrilling as to compensate for the five failures. But once the most musical and successful experiment has been selected by him and the few, select and objective connoisseurs have lauded it, that alone should be presented to the larger audience who perhaps travel miles to go to a concert, not for entertainment, not for witnessing or hearing angularities and excrescences, and not even for seeing and hearing 'experiments' being made, but for perfectly artistic and most beautifully "finished" things of joy, inspiration and ecstatic delight of a spiritual nature.

Dear Sahridayas, I will be grateful if my keynote address can provoke and stimulate thought on this important problem even if on some of the points many of you differ from what I have said. This creation of a forceful public opinion on this subject is what I seek. And if I feel that it has been achieved to some extent by what I have told you this morning, I shall have a sense of fulfillment.

MASTER OF THE NOTES

G.N. Balasubramaniam was a man of charm and unfailing courtesy. He loved his students, some of whom became distinguished musicians themselves in later years.

By
Prof. T. V. Ramanujam



SANGITA Kalanidhi G. N. Balasubramaniam was appointed Principal of the Swati Tirunal College of Music, Trivandrum, within a few years after he had started his career as a musician. His appointment was welcomed by every one of his famous predecessors including Mahavidvan Harikesanallur Muthiah Bhagavata. One thing that distinguished Balasubramaniam from the principals of the institutions who preceded him or came after him was that, while being a master of Carnatic music, he was also proficient in English literature - he had the degree of B. A. (Hons.) in that subject.

G. N. B., as he was affectionately called, was a man of charm and unfailing courtesy. He loved his students, some of whom became distinguished musicians themselves in later years. This writer was his college-mate and remembers with nostalgia that G. N. B. and he together acted in a dramatic performance depicting the story of Subramanya and Valli.

Walking down memory lane, I remember that G. N. B. studied English literature at the Christian College, Madras, while I joined Presidency College for the Economics Honors course. We had a common friend, C. K. Venkatanarasimhan who was to become secretary of the Madras Music Academy. We attended together the recitals of the great vidvans of the time - Ariyakudi Ramanuja Iyengar, Maharajapuram Vishwanatha Iyer and Semmangudi Srinivasaa Iyer. Ariyakudi, Maharajapuram Viswanatha Iyer, Muthiah Bhagavata and G. N. B. are no longer with us, so too my friend Venkatanarasimhan.

Semmangudi the doyen of Carnatic music, is happily still in our midst.

Thousands of G. N. B.'s rasikaas were captivated by his birgas or brigas. Ariyakudi did not possess the same gift for brigas nor does Semmangudi. G. N. B. realized, though, that gamakaas were the essential and indispensable feature of Carnatic music. Unlike Ariyakudi, Maharajapuram Viswanatha Iyer and other leading vocalists of his time, G. N. B. had unique and whole-hearted appreciation of the nadaswara bani (that is nadaswara style).

Thiruvaduturai Rajarathnam was the chief nadaswara vidvan of the time and he was indeed called "Nadaswara Chakravarti". The gramophone record of his Todi raga sold in their thousands. G. N. B. absorbed the nadaswara bani and no other vocalist, however senior could achieve in his singing as G. N. B. did the beautiful mixture of the conventional vocal style and the nadaswaram style. Rajarathnam himself admired him for the amazing facility with which he combined gamakaas and birgas.

Last but not least, one must mention G. N. B.'s unshakable faith in Goddess Rajarajeswari. He performed puja to the Goddess every day and composed Kritis in praise of her. All his years his reverence and admiration for the Trinity of Carnatic music - Tyagaraja, Muthuswami Dikshitar and Shyamashastri remained undiminished. It must also be mentioned that G. N. B. never included his own compilations in his concerts. These were rendered by his disciples.

G. N. B. died at a comparatively young age when he was occupying the position of principal of the Swati Tirunal College. "Whom the Gods love die young."

TOI December 07, 1986

ARIYAKUDI AND HIS CONCERT STYLE

He was a musician of erudition but his concerts were such that they had an unfailing appeal to the uninitiated, to the musically well versed as well as to the lay listener. Indeed the paddhati that he created incorporates this characteristic.

By
Prof. T. V. Ramanujam



ARIYAKUDI Ramanujam Iyengar, one of the greatest musicians in recent decades will be remembered for having evolved the concert style or cutcheri paddhati that has come into vogue in Carnatic Music. He realized that modern audiences did not have the patience or time to sit through a classical performance lasting six hours or so. So he evolved a format suited to the times without in any way sacrificing the spirit of classicism and encompassing all the major elements. He was a musician of erudition but his concerts were such that they had an unfailing appeal to the initiated as well as the uninitiated, to the musically well versed as the lay listener. Indeed the paddhati that he created incorporates this characteristic.

Ariyakudi earned a number of titles and awards - among the titles, "Sangita Ratnakara" Gayaka sikhamani" and "Sangita Kalanidhi". A number of Vidvans learned music at his feet. Of them B. Rajam Iyer, K. V. Narayanaswamy and Madurai N. Krishnan have formed an Ariyakudi Ramanuja Iyengar Trust. One of its objectives is to start an institution to propagate their guru's style. Another is to create libraries of books and tape-recorded music, to conduct research in classical music to help deserving music students with scholarships and to support deserving old artistes unable to give public performances.

Ariyakudi was much admired in his lifetime and even today those who heard him speak of him with respect and love. Semmangudi Srinivasa Iyer, the doyen of Carnatic

music, is one of those who admires his concert style. G. N. Balasubramaniam, one of the most popular vocalists of recent times, referred to Ariyakudi as "the architect and maker of our music today."

Ariyakudi performed countless times. Very few musician must have given as many recitals as he gave. He always maintained an admirable sense of proportion: this could be claimed as one of the chief characteristics of his art. His alaps of a raga was never unduly long. His rendering of a kriti or composition, his tanam, his pallavi elaboration and his kalpana swara.... they were all of the right duration. His repertoire was very large and he seldom repeated the same composition in two successive recitals. It must also be mentioned that there was no awkward pause between one item and another in his concerts - which means he was well prepared and could always draw upon his musical resources.

Perhaps his success as an artiste was partly due to his balanced presentation, his preparedness, his choice of ragas and kritis suited to the occasion and the condition of his voice at a given time. It will be admitted that very few of his concerts left an impression of being extraordinarily brilliant. In comparison Maharajapuram Viswanatha Iyer, for instance, could on occasion reach greater heights than he with his superb manodharma or imagination. But then sometimes his recitals could also be poor. Never was such a case with Ariyakudi. He was ever successful.

TOI - November 02, 1986

SONG OF THE DEVOTEE

Chembai began his professional career in the Lord Parthasarathy Temple and strange as it may seem, it was in the same temple that he performed his last concert 70 years later.

By
Prof. T. V. Ramanujam



THERE is none and there has been none, in recent generation to match the many-sided brilliance of the great Chembai. The occasion of the 400th anniversary - held on December 1986 - of the composition of the immortal Narayaneeyam is the right time to expound on the wonderfully inspiring exposition of Chembai known as the songster with a "metallic voice". Narayaneeyam condensing the 18,000 verses of Srimad Bhagavatham in 1,036 stanzas was composed in the presence of Guruvayurappan, Lord Krishna, by Bhaktasiromani Melppattur Narayana Bhaattatiri, who was afflicted by crippling and painful arthritis. He was seeking "Ayurarogva Saukhyam". At the end of it he had fully recovered.

Bhavan's Journal has brought out a special number on this auspicious occasion. The inimitable Chembai had unshakable faith in the Lord of Guruvayur and also in Lord Parthasarathy. He believed that Lord Krishna saved him from trouble and disaster. In 1952, all of a sudden his voice failed. At this stage, he had a choking feeling and he could not sing, let alone speak, clearly. However, believe it or not, Chembai fully depended upon the blessings of Lord Guruvayurappan for his recovery.

He decided to perform "Udayasthamana Puja", "Rudra Ekadasi" and other prayers. And, amazingly enough, as did happen in ancient India, Chembai regained his beautiful voice and sung before Lord Guruvayurappan! This shows that "miracles" do happen, provided there is deep and continuous faith in the Almighty.

He took a vow on that day that all the income he received from every concert thereafter would he sent to the Guruvayur Temple!. Such was his faith in God!. He did not want much money, because his habits were spartan.

Chembai's gnana, sruti, raga and taal combined with his inexhaustible repertoire, won him the admiration of all. He was one of the few vocalists who could perform a four or even four-and-a-half hour concert without the aid of a mike. The only other genius who could do this was the late S. G. Kittappa.

It was a wonder that even at a young age, Chembai could play on the violin, the flute, the mridangam and even the veena! As a young man he gave countless vocal performances.

Chembai began his professional career in the Lord Parthasarathy Temple and, strange as it may seem, it was in the same temple that he performed his last concert 70 Years later! On October 16, 1974 he gave an unforgettable performance in his favourite Temple for the renovation of which he had spent some money. Towards the end of the concert, he felt a slight pain in the chest and a few minutes later he breathed his last. Can there be another instance of what is called the - "Anaayasa Maranam"? He firmly believed that "good music without God" is like a "Temple without God" and "Hamlet without the Prince of Denmark"

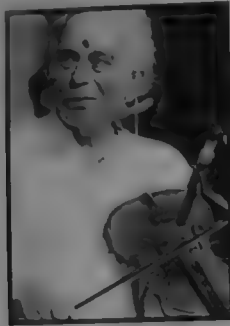
Music lovers will always remember Chembai for his gnana, voice and purity.

TOI - January 11, 1986

VIOLIN MAESTRO

What could be the reason for Lalgudi becoming so extraordinarily attractive to both the initiate and the layman?

By
Prof. T. V. Ramanujam



LALGUDI G. Jayaraman is one of the most distinguished musicians of contemporary India. The violin is a Western instrument. But in the hands of a number of our musicians it has turned into a truly Indian Instrument. A vidvan like Lalgudi Jayaraman is able to make the violin "speak" and sing - he does not merely "play" it. His control over the "Strings" and the bows has been astonishing from his very boyhood and is the envy of many other instrumentalists. The author has heard violinists of the older generation like Thirukodikaval Krishna Iyer and quite a few of others but he has hardly listened to anyone playing the violin with his virtuosity.

What could be the reason for Lalgudi becoming so extraordinarily attractive to both the initiate and the layman? The answer is that he has practiced this difficult instrument for years and years with perseverance. Even more important is his innate flair both as a soloist and as an accompanist. As an accompanist he impressed such distinguished vocalists as Ariyakudi Ramanuja Iyengar, GNB, Tiger Varadachari, and who is the senior most of our vidvans today, Semmangudi Srinivasa Iyer.

Jayaraman's father Gopala Iyer was his guru and he had none other. Indeed as he came of age he had the characteristics of a little master - his art was both original and creative. How many are the "tillanas," "javalis" and "taanams" and "pallavis" he has played to the delight of vast audiences (some of the tillanas composed by him-self). Among those who have appreciatively listened to him are M. S. Subbulakshmi and M. L. Vasanthakumari.

Lalgudi has evolved a unique style of his own. He brings joy by his rendering of compositions like "Sinnanchirukiliye", "Teerathavilayattu Pillai".

Lalgudi is a master of both "lakshana and lakshya". While he has an original style of his own, he can and does adapt himself to the vocal style of every great vocalist. In other words originality and creativity go side by side with outstanding adaptability!

With each passing month Jayaraman is perfecting his art in every respect, justifying the position he occupies of a maestro. There is logic in this considering that he has descended from the master-student lineage of Tyagaraja.

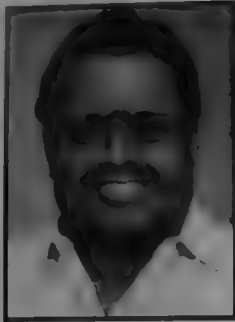
TOI - March 22, 1987

SWEETNESS IS HIS MUSIC

Seerkazhi is among the most popular musicians in the South today.

By

Prof. T. V. Ramanujam



SEERKAZHI S. Govindarajan was born in 1933. He was 14 years old when he started to receive formal training in music. Today he is among the leading Carnatic musicians well versed in all aspects of the "paddhati" such as the rendering of "ragas" and "kritis" or compositions. He has a good sense of "shruti" and "laya" and he is "proficient in "tanam" and "pallavi" singing. It is natural that he should have received prizes in competitions held by such organisations as the Music Academy of Madras and the Tamil Isai Academy. Eminent Vidvans like the late Chembai Vaidyanatha Bhagavata and Semmangudi Srinivasa Iyer have praised his music. It is difficult to catalogue all the titles he has won. To mention a few: Isai Mani, Kalaimamani, Sangeeta Ratnam, Innisai Vendhan. He has also received a doctorate.

How does one explain Govindarajan's popularity and rise to fame? He is in great demand by sabhas like Shanmukhananda in Bombay; Tamil Sangham, Delhi; Rasika Ranjani, Calcutta; Music Academy, Visakhapatnam and institutions in Bangalore, Mysore, Hyderabad, Vijayawada and Trivandrum. He reminds one of Chembai Vaidyanatha Bhagavathar and S.G.Kittappa — such is the "sweetness" of his voice and its reach.

He does not need a mike to sing to an audience of more than 3,000. To give a striking example. The occasion was the Shashtiabdapurti or 60th birthday of one of the founders of the Shanmukhananda Sabha. Celebrations were held in the sabha's auditorium with recitals by a number of distinguished Carnatic musicians including Seerkazhi. They were presided over by Y. B. Chavan. All those great vocalists and instrumentalists who

preceded Seerkazhi did not fully succeed in holding Chavan Saheb's attention. But when Seerhazhi stood up to sing and sing without a mike in front of him it was different. Yeshwantrao Chavan was all ears and all attention. When the song was over he was the first to applaud Govindarajan and 3000 rasikas joined in the applause.

There is no doubt that Seerhazhi Govindarajan is among the most popular musicians in the South today. He is particularly liked for his rendering of Tamil compositions. There are many audio - cassettes of his music available - probably few other musicians must have had the same number to their credit. Also there is a demand for him always at weddings, temple festivities, at the various "adhinams" or religious "mathas" in Tamil Nadu.

Govindarajan is in the forefront of the playback singers of the South and he has also acted in some films. Not many have combined so successfully a career in singing for films with one on the classical concert platforms. Govindarajan has given performances before enthusiastic audiences in Sri Lanka, Malaysia, Singapore, England, West Germany and France.

His son Dr. Siva Chidambaran (he is a medical consultant) has inherited his father's talent. He has a rich and captivating voice and was trained by Vidwan D. Krishnamurthy, Assistant Professor in the Government College of Music, Madras, and a disciple of Ariyakudi.

TOI - May 10, 1987

RAJAJI, THE POLITICAL ENIGMA OF MODERN INDIA

AN ANALYSIS AND APPRECIATION

By
Prof. T.V. Ramanujam

May be this tribute to Rajaji is more sympathetic than accurate. It is, however, from one who has been a close student of all his many utterances, of his innumerable writings in Tamil and English, in fact, of his entire political career. The sincerity of this analysis by a Professor who had opportunities to see C. R. at close quarters is matched by the many-sided greatness of his hero.

Chakravorthy Rajagopalachari has taken leave of Delhi and the Government of India. Discerning observers and leaders who have grown under the inspiring and exalting influence of the Father of the Nation who are still left with us today, devoutly hope and trust that Rajaji, as he has come to be called all over India, will continue to give his sagacious counsel to our long suffering and much-distraught country.

This yearning is shared both by intelligent friends of India in U.K, U.S.A. and other countries abroad and by far-seeing statesmen in our own country.

Rajaji, some say, is an enigma. So was Gandhiji. In fact, John Gunther referred to Gandhiji as "The Incredible Mr. Gandhi."

TRUE GREATNESS

True greatness is neither simple nor easy to define and comprehend. It is in its nature to be complicated and difficult. Socrates, Plato, Napoleon, Gandhiji -all different from one another as chalk from cheese- were complex characters. Rajaji is made of similar stuff.

People know Einstein as a great scientist. But it is doubtful if more than a score of persons in the whole world are aware of the measure and character of Einstein's greatness.

Similarly, everyone speaks of Rajaji as a great man. But very few know the magnitude and nature of that greatness. In fact, people have admired him for his so-called astuteness and cunning!

I do not know if there is any other contemporary figure who has been admired for such flagrantly contradictory reasons as Rajaji! There are people who admire him for his realism. There are others who revere him for his vedantic detachment!

There is a tendency to regard "vested interests" as always comprising of groups of individuals or of institutions. This is a fallacy. A vested interest may consist of a single powerful individual. During the no-changers versus pro-changers controversy, during the period of the interim Ministry when the question of accepting office in the Provinces was being hotly debated, during the subsequent period when the Congress was actually in office, again during the depressing period of stalemate when Rajaji came out with his penetrating pamphlet "The Way Out"- in fact during every critical period of modern Indian history, Rajaji's wisdom and courage were a source of acute embarrassment, if not of intense personal loss, to several powerful interests and individuals.

PHILOSOPHER

It is these who have sedulously propagated the current myths about Rajaji being a cold, calculating, cynical individual.

Prohibition, Temple Entry, Agriculturists' Debt Relief Bill-every one of the many schemes of reform championed by C. R. created joy among a powerful few.

The writer has seen and studied his life and work both with zeal and sympathy. Rajaji is a hero, a philosopher, a statesman and Karma Yogin- all rolled into one.

Just as the contemporaries of Socrates and Plato, and even of Buddha and Jesus, did not realise the true measure of their greatness, so also we in India today have not understood the uniqueness of the qualities which mark C.R.

It will be trite to say that his has been all eventful and glorious life, full of achievements. But it will not be trite to say that he has, been the 'Dues-exmachina' who saved the situation for our country at every one of its recurring crises.

INTERPRETER

When Gandhiji was hovering between life and death and when Ramsay MacDonald had not yielded on the Communal Award, it was Rajaji's ceaseless activity that brought people together and evolved a formula acceptable to all.

Similarly, not only did he interpret Gandhiji but he fashioned and moulded many of Gandhiji's programmes. To representatives from abroad he explained the country's situation with a matchless lucidity and created public opinion in favour of doing the right thing, by India which eventually became irresistible.

Few men are equal to him in physical, mental and moral courage. At a time when wearing Khaddar, running an ashram in an interior village, mixing freely with untouchables, preaching prohibition - at a time when practicing the ideals of Gandhiji were fraught with very grave consequences in terms of social ostracism and public obloquy, Rajaji adhered to everyone of these the Constructive Programme!

To do all these things or even to seem to do these things is comparatively easy today. But in the early twenties and thirties, it was Rajaji alone, who was second perhaps only to Gandhiji to a point of courage, who could practice them.

No man has faced so much opposition, deliberate maligning and grotesque misrepresentation with such calmness as C.R. has done.

WRITER

As a writer of simple, idiomatic, lucid, convincing Tamil and English prose, he has very few equals. His short stories and essays are a reflection of his capacity to go to the core of every problem.

His essays on religious, philosophical and literary subjects, have been a source of inspiration to many thousands of readers.

His speeches have always been a treat to hear. Simple, direct, full of picturesque imagery and appropriate parables, I have heard Rajaji speak for hours on end, and everyone of those orations was enjoyed by large audiences as they would enjoy a Harikatha Kalakshepam by savants of the calibre of Chidambara Bhagavathar or Panchapakesa Bhagavathar!

NO HEART

Somehow a legend has been spread about him that he is all head and no heart. Close friends of his know that nothing can be farther from the truth. He keeps his emotions under restraint.

That does not mean that he has no emotions at all. I know the love he bears to intimate friends and disciples like Kalki and T.K.C.

The unkindest cut of all that he has received in his busy life was the report that his retirement is itself a stratagem.

No wonder that even Rajaji, who has developed the art of smiling at the most mischievous of insinuations, felt "hurt" by this.

I recall an instance of a nephew of his going to him for a letter of introduction to

a high placed official for the purpose of securing a job.

Rajaji's calm reply was "My dear nephew, if my helping you is not nepotism, what else is it? Are you not aware that the word nepotism itself has its origin in nephew?" The nephew has never forgiven him for that!

LEISURE

Freedom from the rough and tumble of politics will, it is hoped, preserve him in his full faculties for several years to come.

That can be the only solace to those who know what his counsel has meant to the country.

Be it Thyagarayanagar or Courtallam, wherever he may stay, that place is sure to become a place to which philosophers, statesmen and scholars will make a pilgrimage at least once a month in order that they may come back to their posts refreshed by his sparkling wit, radiant cheerfulness and penetrating and constructive analysis of every Situation.

Thyagaraja

-Saint & Musician

By Prof. T. V. Ramanujam

Thyagaraja, the two-hundredth anniversary of whose birth falls this week, is among the foremost musician-saints of our country

Two centuries ago in "Tiruvavur," an ancient place of pilgrimage, hallowed by sacred traditions, sages, devotees, and singers, was Thyagaraja born.

The place he spent most of his life, Tiruvaiyyaru or Panchanada, was equally renowned for its sanctity and wealth of spiritual and artistic culture and inheritance.

Thyagaraja died on Pushya Bahula Panchami in Prabhava (January 6, 1847) when the saint was almost 88 years old. Though Thyagaraja lived a little over a century ago, full and authentic details of his life are not available. Tradition and legend are however, and are, still being added to. Of one thing there is no doubt.

The songs which he left behind and which are now available, authoritatively put at not less than 800 in number, entitle him to a position of unrivalled eminence in five capacities as a saint, as a philosopher, as a devotee, as a composer, and as a musician. Tradition would have us believe that, like Valmiki who composed the Ramayana in praise of Lord Ramchandra, Thyagaraja also composed 24,404 songs; but what his grateful countrymen have actually inherited yield perennial inspiration and joy.

The name Thyagaraja means "king of renunciation"; Every one of his songs and every incident in his fairly long and eventful life proved that he richly deserved this name. In one of his songs "Tera Tiyyarada" Thyagaraja says: "O, Supreme Being, Tirupati Venkataramana, could you not remove the screen of pride and envy, which is, taking a firm stand within me, keeping me out of the reach of dharma and the like?"

If he was just one among the great saints of this country, his name would not have become a household word among the common people of our country. The musical appeal of Thyagaraja is irresistible. He was both a devotee and an artiste, a wonderful combination of the excellences which characterized sages like St. Francis of Assisi and artistes like Tansen.

Variety

Within the framework of a brief piece he could effectively portray every one of the essential aspects of a raga; he mounted it on a rhythmic pedestal, and gave it an inspiring poetic medium. This rare gem of music- also called by some discerning critics a "musical vitamin tabloid" is the kriti.

Thyagaraja's kritis vary from simple compositions set in metrical patterns to elaborate pancharatnas which have long phrases following one another in quick succession.

It is this variety of musical output which marks out Thyagaraja. He composed plain Divyanama and epithets of intense devotional appeal. He also composed songs which are sheer artistic gems reflecting within themselves eddying floods of music.

It is not only the music, the sangita of Thyagaraja which overwhelms one by its fascinating beauty, the sahitya or the significance of the words used are treasures of thought and contemplation which improve with every hearing and every recital!

"Poetic fancies, learned allusions, moral precepts, enunciation of doctrines, high Upanishadic truths, condemnation of sham, hypocrisy and false paths, happy similes, worldly wisdom, popular sayings and above all every shade and mood of religious, devotional and spiritual experience, renunciation of worldly goods and the flattery of the rich, prayer, plaintive pleading, yearning, anguish, remonstrance, sportive rebuke, despair and dejection, self-depreciation, faith, hope, exhilaration, ecstasy of realisation, endearment, joy of service, surrender and dedication, satisfaction at his own devout life, gratitude - all these make his songs an endless epic record of the mind of a great Bhakta which was, till the end, erupting like a ceaseless volcano."

Some of Thyagaraja's songs are the outpourings of a man of rectitude tempted by envy and malice. He says in the Purnachandrika piece, Palukavemi that, while his parents bestowed loving care on him and protected him, everybody else tormented him (Takkinavaralento himsinchiri). In the Ahiri piece, Etula gapaduduvu, he speaks of the harassment from Dayadis.

The ridicule from those around to which he was exposed finds repeated mention-the charana of Toline jesina (Sudha Bangala).

Thyagaraja emphasized the importance of both melody and meaning by pointing out that a kriti should expound the true words of the exalted Upanishads "Nigama - sirorthamu - galgina - nija - vakkulato kritiche bhajiyimchu".

The message of the songs that Thyagaraja composed for the benefit of humanity is admirable. Summarized by the saint himself;

Ragaratna malikarhee ranjillunata
baga sevinchi sakala bhagyamundu damu rare
naigama shat chastra purana agamartha sahitamata
yog ivaruluyanandamunonde sanmargamata
bhagavatottamulu gadi bade kirtanamulata
Tyagaraju kadatera tarakamenichesina sata
(Ritigaula)

"Come one and all and sing the hundreds of gem-like melodies which Thyagaraja composed for the salvation of humanity; songs which contain the essence of the Vedas, the six Sastras, Puranas, and Agamas, which the Bhagavatas congregate and sing forth and which show the right path to attain the bliss realised by the Yogins!"

"Oh come, one and all, sing them well and be blessed!"

PLAN FOR A WAR ON ILLITERACY

By

Prof. T. V. Ramanujam

Lifting the incredibly dark veil of illiteracy that masks the face of India – the result of years of alien rule – is one of the foremost things that a National Government has to do. The task ahead is stupendous; and providing the children of the land with a minimum standard of education requires an armada of teachers; but it will have to be achieved, and achieved well. Here is examined an ambitious plan for that essential progress in education.

The Priority sub-Committee of the National Planning Committee, has published its report on education. As was expected from a body of such high eminence and mellow wisdom, the programme that has been outlined is bold, imaginative, and clear in all but One aspect.

During the last two hundred years when India has been under the British rule, all the major countries of the world, including of course Britain, managed to stay beyond resurrection the three great enemies of human progress, Poverty, Ignorance and Disease. India continued to be the solitary prey of these monsters.

INTER-RELATED

It is clear to the meanest intelligence that these three are inter-related and that their effects are cumulative. The one leads to the other. You can't get rid of the one without killing the other too. They are exterminated simultaneously or they are allowed to flourish together.

In India the solution of this three fold problem has been so long delayed and has become a very difficult task because of the supervening complication, the presence of an alien power in authority.

The result of all these is the ninety percent illiteracy that prevails among a people whose ancestors were the most cultured race at a time when the others were in a savage state.

An all out war on illiteracy is among the first things that a national government will have to put through. The National Planning Committee very rightly gave a high priority to this subject and appointed a priority sub committee to deal with this.

INESCAPABLE DUTY

The sub-committee has made seven important points. Firstly: the future government of India have accepted as the absolute and inescapable obligation of civilized society, and therefore of the State representing it, to give education to the children of community up to a given minimum standard.

Secondly: a programme of free, compulsory and universal elementary education of six to eight years duration for all children.

FOR THE LITTLE ONES

Thirdly: free nursery or kinder garten classes for children under school age at the expense of employers, local governing bodies and voluntary associations, free supply of books, stationery and other equipment.

Fourthly, to prevent " lapsing back into illiteracy" and to cure those who have already so lapsed back, a programme of adult education for both sexes.

Fifthly: serving free mid-day meals in Elementary schools.

LONG OVER-DUE

THESE FIVE ITEMS IN THE PROGRAMME ARE ABSOLUTELY UNEXCEPTIONABLE. IN FACT, THEY ARE LONG OVERDUE. THE MOMENT INDIA HAS A NATIONAL GOVERNMENT AT THE CENTRE , ALL THESE FIVE POINTS HAVE GOT TO BE CRYSTALLISED INTO ACTION.

The provision of a minimum standard of education to all, free of all expense to the recipient or his or her parent or guardian is recognized as a duty of the modern state.

The Committee have done well to make it clear that not only should no fees be charged for this service; but books, paper, slates etc. which are necessary both for the imparting and imbibing of this education, should be free and provided at public expense.

LAKHS OF TEACHERS!

What an army of teachers we require to put this mammoth plan through in any reasonably brief period! It is estimated that there are 15 million children in school, leaving 55 million others for whose education immediate provision should be made.

Besides these 55 million children, there are, it is estimated, about 250 million adults who are illiterate.

SOCIAL CONSCRIPTION

A task of such colossal dimensions cannot be fulfilled without having recourse to drastic measures. It is good that the sub-committee has taken courage and suggested

social conscription of all who have had the privilege of being already educated up to a given standard, say, the matriculation. The sub-committee has recommended that these fortunate few numbering about 250,000, should be drafted for this service to their fellow-men, whether they intend to go for higher education or take to some occupation.

In the words of the Committee, this must be regarded as a sort of poll-tax, paid in service, by those best able to afford it. "It must be a condition precedent to their admission in any occupation or entrance to any university for prosecuting their studies that each should have discharged this social duty. It must be a universal obligation from which no exemption should be allowed to anyone, except on grounds of permanent invalidation or specific disability."

THE TIMID MAY RECOIL

The moderate may feel shocked by this; the timid may recoil in fear at such heroic remedies. But, what is the alternative? With what other means can we ever reach a respectable level of litereacy in any reasonably rapid manner? Why not conscript all who are now in the different services and avocations? Why should the burden fall only on the young, ask some. The obvious answer is that it is impossible to put this into effect in any large way, without bringing about a stalemate in the daily lives of all of us!

The sub-committee has anticipated and met the possible criticism that not much can be expected from these callow youths, by recommending that a compulsory training course for one year may be given in the last year of their high school career.

A SERIOUS DEFECT

A scheme so bold, so thorough and so practical has, however, one serious defect. "Fantastic" is the word that can describe without exaggeration the financial part of this anti-illiteracy programme. The sub-committee refers to the heavy agricultural debt that prevails in the country and the unconscionably high rates of interest, varying from 12 to 75 percent, and even more therefore paid on it. The novel idea that has occurred to the committee is that if the state consolidates and takes over all the individual agricultural debt and funds at 11 per cent simple interest to be paid by the state, we will be killing two birds at one stroke. The burden on the agriculturist will be reduced and if the state decided to pay the creditor 5 per cent, the difference between the money paid to the creditor by the state, and that received from the debtor would, it is nicely calculated; amount to about Rs.100 crores for British India and at least half as much for the States.

BUTTER FOR THE STORK

All this reminds one of the fable of the dunderhead who planned to catch the stork by placing a little butter on its head! The part of agricultural debt that has been wiped off during the last four years when prices of produce were high, and there were

few consumers' goods to squander money on, is not inconsiderable. Above all, where is the morality of charging 10 per cent from the agriculturists? What is to be done in the case of those where the debtors and the creditors are both agriculturists?

The financial part of the scheme, its Achilles heel has got to be completely changed. After all, this is but a part, a very big part though it undoubtedly is, of a huge Ten or Fifteen Year Plan of National Reconstruction (is it not really Construction?). The finances required for implementing the Whole Scheme are bound to be of the order of several thousands of crores. Created Money and various other unconventional but perfectly workable, expedients have got to be adopted. Then why a rather odd scheme to raise a small part of about Rs. 150 crores per annum?

Prof. T.V. Ramanujam's 61st Birthday Celebrations by Sabha

PROGRAMME (D.V.) - TUESDAY - 24.9.1968

- 7.00 a.m. To 11.00 a.m. : Udaga Shanti, Homams, Japams, Vedaparayanam and other religious ceremonies
- 11.00 a.m. to 11.30 a.m. : Tirumangalya Dharanam, Prasadam and Blessings and Mantharakshada from Holy Acharyas.
- 11.30 p.m. to 12.00 noon : Utsava Sampradaya Kirthanas and devotional music by Sangeethavani M. L. Vasanthakumari and party.
- 3.30 p.m. to 5.30 p.m. : Music by Isaimamani Sirkhazhi S. Govindarajan and party.
- 5.00 p.m. to 5.30 p.m. : Violin solo by Violin Vidwan Shri. T. N. Krishnan
- 5.30 p.m. to 7.00 p.m. : Music by Gayana Gandharva Sangeetha Samrat, Sangeetha Kalanidhi Chembai Vaidyanatha Bhagavathar and party.
- 8.00 p.m. onwards : Felicitation Function.
- 10.00 p.m. : Veena Recital - By Kalasikhamani, Veena Yogi S. Balachander

FELICITATION FUNCTION

- 8.00 P.M. : Shri. Y. B. Chavan. Union Home Minister to preside.
- Prayer Song - By Sangeethavani M. L. Vasathakumari
- Welcome Address & Reading of Messages - By Shri. R. S. Mani, Chairman of the Felicitation Committee.
- Reading of Felicitation Addresses - By Shri. K. S. S. Raghavan.
- Presentation of a shawl ("Ponnadai") - By Shri. V. P. Naik, Chief Minister of Maharashtra. Unveiling of the portrait of Prof. T. V. Ramanujam - by Shri. S. K. Patil.
- Release of Souvenir - By Shri. K. K. Shah, Union Minister for Information & Broadcasting. A special Felicitation Poem in English composed by Kalasikhamani, Veena Yogi S. Balachander, to be read and presented by him in a casket.
- Garlanding by representatives of Cultural Institutions.
- Rendering a special Tamil Song by Isaimamani Sirkhazhi S. Govindarajan, composed by him.
- Speeches by Shri. M. Madhavan and others.
- Prof. T. V. Ramanujam's reply.
- Vote of thanks - By Shri. S. M. Y. Sastry.
- 10-00 p.m. : Veena recital by Kalasikhamani Veena Yogi S. Balachander
- NATIONAL ANTHEM**

பேராசிரியர் டி. வி. இராமானுஜம் அவர்களது

61-வது பிறந்ததின விழாவின்போது

24-9-1968 அன்று வாசித்தளித்த

வாழ்த்தம்

பழந்தமிழ் இலக்கியத்தின் ரம்பாய்த் தகழும் புன்த!

“யாதும் ஊரே, யாவரும் கேளிர்” என்று இரண்டாயிரம் வருடங்களுக்கு முன்னமேயே தமிழர்களின் பரந்த மனப்பான்மைக்குச் சான்று கூறிய புறநானூற்றின் மூதுரைக்கு இலக்கணம் வகுத்தது போல் அமைந்திருக்கிறது, உங்கள் வாழ்க்கை.

ஏறந்த நாட்டிற்கும் பெருமை தேடித் தந்த புண்ணிய சீல!

வேதம் தமிழ்செய்த ஆழ்வார்களால் பல முறை பாடப்பெற்ற திருக்கணபுரத்தில் பிறந்த நீங்கள், சென்னையில் கல்வி கற்று, கேரளத்தில் கல்வி கற்பித்து, மஹாராஷ்டிரத்தில் குடிபுகுந்து, இந்தியாவின் இருதயம் என்று கருதப்படும் இந்த மாபெரும் நகரத்தில் உங்கள் பொதுநலத் தொண்டினால் எல்லோராலும் நல்லவரெனப் போற்றப்படுகிறீர்கள். தன்னலமற்ற சேவையின் மூலம் மக்களை ஐக்கியப்படுத்த முடியும் என்பதற்கு நீங்கள் ஒரு மறக்க முடியாத சான்று.

சேவையையே ஜீவிய ஸ்ஷயமாகக் கொண்ட சீர்தயோகம்!

தென்னாட்டின் மகோன்னதமான சரித்திர காலத்தில் நாட்டை ஆண்ட மன்னர்கள் வானளாவும் ஆலயங்களை எழுப்பினார்கள். அவர்களின் தெய்வபக்திக்கும், கலை உணர்வுக்கும் அவை அழியாச் சின்னங்கள். ‘மக்களே மன்னர்கள்’ என்று கூறப்படும் இந்த ஐனநாயக யுகத்தில், மக்களின் பிரதிநிதியாக நீங்கள் எழுப்பிய இந்த வுண்முகானந்த மணிமண்டபம் கலைவாணியின் உள்ளம் உவக்கும் கலைக் கோயிலாக என்ஹென்றும் திகழும்.

இம்மாபெரும் சாதனையை உருவாக்குவதற்கு நீங்கள் எடுத்துக் கொண்ட விடா முயற்சிக்கு உவமையாக, அரும்பாடு பட்டு பூமிக்குக் கங்கையைக் கொணர்ந்த பகீரதப் பிரயத்தனத்தைத்தான் சொல்ல வேண்டும். எவ்வளவோ இன்னல்கள் எதிர்ப்பட்ட போதிலும், கொஞ்சம் கூட மனம் தளராமல், எடுத்துக்கொண்ட காரியத்தைச் செவ்வனே முடிக்க வேண்டும் என்ற ஒரே குறிக்கோளுடன் நீங்கள் காட்டிய செயலாற்றல், பொதுத்தொண்டில் ஈடுபட்ட அனைவருக்கும் ஒரு இலக்கணமாக இலங்கும்.

பண்புற் சிறந்த பெருமையாள!

உங்களுடைய இனிய கபாவமும், இங்கிதமான பேச்சும், நல்லதைப் போற்றும் நற்பழக்கமும் நல்லவர்களையெல்லாம் உங்களை நாடச் செய்கின்றன. அவர்கள் உற்சாகத்தையும், ஊக்கத்தையும் நாட்டுக்குப் பயன்படும் நற்பணியில் ஈடுபடச் செய்யும் உயர்குண உத்தமர் நீங்கள். தொண்டருக்குத் தொண்டராகத் தோள்கொடுக்க நீங்கள் முன்வருவதால்தான்

உங்கள் முயற்சிகளெல்லாம் வெற்றி கண்டிருக்கின்றன.

பய்ய பருஷ!

வாழையடி வாழையாகத் தெய்வ வழிபாட்டையும், வித்யா தானத்தையும் வாழ்க்கையின் முக்கிய லக்ஷ்யமாகக் கொண்ட பரம்பரையில் வந்த நீங்கள், உங்கள் சேவையைக் காலத்தின் தேவைக்குத் தகுந்தபடி அமைத்துக்கொண்டு, உங்கள் பரம்பரைப் புகழை உயர்த்தி இருக்கிறீர்கள்.

உழைப்பால் உயர்ந்த உத்தம!

மக்களின் நன்மதிப்பைப் பூரணமாகப் பெற்றிருக்கும் நீங்கள் இந்த உச்ச நிலையைத் திடீரென்று அடைந்து விடவில்லை என்பதை நாங்கள் நன்கறிவோம். இருபதாவது வயதிலேயே பொருளாதார சாஸ்திரத்தில் பட்டம் பெற்ற நீங்கள், வாழ்க்கையைப் பல கோணங்களிலிருந்து பார்த்து இருக்கின்றீர்கள். பத்திரிகை ஆசிரியராகவும், பிரபல பொருளாதார நிபுணரின் காரியதரிசியாகவும், கல்லூரிப் பேராசிரியராகவும், பொதுப்பணித்துறையில் பொறுப்பு வாய்ந்த அதிகாரியாகவும், தொழிலதிபர்களின் ஆலோசகராகவும் பணி ஆற்றி, நீங்கள் பெற்ற பரந்த அனுபவத்தை உங்களுக்கு மட்டுமின்றி, சமூகத்திற்கும் உபயோகப்படுத்தும் உங்கள் பரோபகாரச் சிந்தையை நாங்கள் என்றும் மறப்பதற்கில்லை.

சொல்லின் செல்வ!

'நல்லவராக மாத்திரமின்றி வல்லவராக விளங்கும் உங்களிடம் கட்டுப்பாடு, பொறுமை, கண்ணியம், பொதுநோக்கு, இனிமை, வாக்கு சுத்தம், சுக துக்கங்களைச் சமமாகப் பகிர்ந்து கொள்ளும் மனப்பான்மை, தன்னலமற்ற சேவை முதலியன பொதிந்து கிடக்கின்றன. ஆகவேதான், பதவிக்காகப் போராடும் இந்தக் காலத்தில், நீங்கள் பதவியை நாடாதபோதும், பதவி உங்களை நாடி வருகிறது.

பெண்ணின் தன் பூஷணமாகத் திகழும் மூம்த இராமானுஜம் அவர்களே!

'பாளை பிடித்தவன் பாக்கியம்' என்ற மூதுரையையொட்டி ஒரு இல்லம் செழித்தோங்க அதன் இல்லத்தரசியே மூலகாரணம். அதன் பிரகாரம் பேராசிரியர் ஸ்ரீ இராமானுஜம் அவர்களின் சிறப்பான வாழ்விற்கு, செயலாற்றலுக்கு உறுதுணையாக இருந்து, உண்மையான இல்லாளாகவே விளங்கி, அவரது புகழுக்குப் பக்கபலமாக அமைந்து, நீங்கள் இல்லறமாகிய நல்லறத்தை நடத்தும் முறை ஏனைய பெண்களுக்கு ஓர் உதாரணம்.

இளந் தமபதங்களுக்கு எடுத்துக்காட்டான இலக்ஷ்யத் தம்பத்தினர்!

நீவீர் இருவரும் மங்குப் புகழுடன், சுக ஜீவியராய் ஆரோக்கியாளராய், எடுத்த காரியம் எல்லாவற்றிலும் வெற்றியாளராய் மேலும் மேலும் பல்லாண்டு கொழித்து வாழ இறைவன் இன்னருள் புரிவானாக.

பம்பாய்

இங்ஙனம்,

24-9-68

விழாக் குழுவினர்



ஸ்ரீ பார்த்தசாரதி ஸ்வாமி சபா

திருவல்லிக்கேணி, சென்னை.

(ஸ்தாபிதம் : 1900)

பேராசிரியர் பத்மஸ்ரீ திரு. T.V. இராமானுஜம், M.A.

அவர்களை வரவேற்று

'கலைக்காவலர்'

பட்டம் வழங்குதல்

25-1-76

'தோன்றின் புகழொடு தோன்றுக!' என்றார் திருவள்ளுவர். அத்தகைய புகழ் ஒருவருக்கு உயர்கல்வியால் - ஒழுக்கத்தால் - உழைப்பால் - பண்பால் உண்டாகும். இந்நான்கையும் ஒருங்கே பெற்றுத் திகழும் பம்பாய் வாழ் தமிழரான பேராசிரியர் பத்மஸ்ரீ திரு. T. V. இராமானுஜம் அவர்களே! வருக! வருக!

தித்திக்கும் நாடாம் நம் செந்தமிழ் நாட்டின் தஞ்சைத்தரணி, எத்திக்கும் புகழ்பரப்பும் எத்தனையோ கலைஞர்களைத் தோற்றுவித்துள்ளது. அத்தஞ்சைத் தரணிக்குப் புகழூட்டும் திருக்கண்ணபுரத்தில் தோன்றிய பெரியோய்! நீர் இன்று பெற்றிருக்கும் பேற்றை யாரே போற்றவல்லார்?

தொடக்கத்தில் கல்லூரிப் பேராசிரியராய் வாழ்க்கையைத் தொடங்கி இடையில் பெரும் பத்திரிகையாசிரியராய் வளர்ந்து, இன்று பெரும் கலைக்காவலராய் விளங்கி வரும் தாங்கள், மராட்டிய மாநிலமாம் பம்பாய் பெருநகரில், மூவாயிரம் போர்களுக்குமேல் ஒரே சமயத்தில் அமர்ந்து ரஸிக்கும் வண்ணம், ஸண்முகானந்த சபாவின் அரங்கினை ஆசியாவிலேயே மிகப்பெரிய அளவில் அமைத்துக் கலைத்தொண்டாற்றி வருகின்றீர்கள்.

தங்களுடைய கல்வி - கலை - கலாசாரத் தொண்டுகளைப் பாராட்டி மதிக்கும் வகையில், மாநில அரசாங்கம் பம்பாய் நகர ஷெர்பாகவும் தங்களை நியமித்து என்பதையறிந்து தமிழகமே அன்று பெருமை கொண்டது. தன்னலமற்ற தொண்டால் புகழ்வானில் மின்னும் தாரகையான உங்களுடைய அருங்கலையுள்ளத்தை - இசைக்கலைச் செல்வத்தைப் பாராட்டச் சொற்களில்லை.

இன்னிசைக்கு ஒரு அரியக்குடி இராமானுஜம்

பெருங்கணக்குக்குக் கணிதமேதை இராமானுஜம்

அருங்கலைத் தொண்டுக்கு ஓர் ஆர்வம் மிக்க இராமானுஜம்

என்று ஆன்றோர் போற்றும்படிப் பெருவாழ்வும், பெரும் புகழும் பெற்று 67 வயது இளைஞராய் வாழும் தங்களை, எங்கள் சபையின் பழைய உறுப்பினர் என்ற வகையில் பெருமை கொண்டு, பாரோர் போற்றும் புகழ் வாய்ந்த பழம்பெரும் சபையான 77 வயதை நெருங்கிக் கொண்டிருக்கும் ஸ்ரீபார்த்தசாரதி ஸ்வாமி ஸபையின் சார்பில் தங்களுடைய இசைத் தொண்டையும், வேறு பல கலைத் தொண்டுகளையும் பாராட்டி இன்று தங்களுக்குக் 'கலைக்காவலர்' என்ற பட்டத்தை வழங்கிச் சிறப்பிக்கின்றோம்.

M. வெங்கடகிருஷ்ணன், B. A., A.C.A. M. M. இராமானுஜன்

தலைவர் S. சேஷாத்தர் H. A. வானேசன்

பொருளாளர்

செயலாளர்கள்

இயற்றியவர்: பேராசிரியர் K.A. மணவாளன், M.A. துணைத்தலைவர்: ஸ்ரீபார்த்தசாரதி ஸ்வாமி ஸபை, திருவல்லிக்கேணி.

Amrutotsava Celebration Programme

Date : Tuesday the 18th October, 1983
Place : Shanmukhananda Hall, Bombay - 400 022.

Chief Guest : Shri Y. B. Chavan
Chairman, Finance Commission

10-00 a.m.

Prayer

Welcome Address by
Dr. V. Subramaninan
President, Felicitation Addresses

Reading of Felicitation addresses
by **Shri Y. B. Murthy**

Presentation of Memento
by **Shri Y. B. Chavan**

Presentation of Shawl ("Ponnadai")
by **Shri Vasantdada Patil**
Chief Minister of Maharashtra

Presentation of Felicitation Addresses
by **Shri C. Aranganayacam**
Minister for Education, Science & Technology, Tamil Nadu.

Speeches by : **Shri Vijay Merchant**

Shri Sushilkumar S. Shinde
Finance Minister, Maharashtra.

Dr. K. Venkatasubramanian
Member, Planning Commission, Tamil Nadu.

Dr. Ram S. Tarneja
Managing Director, Bennett, Coleman & Co., Ltd.

Dr. R. N. Kulkarni
Ex-Mayor of Bombay

Shri M. V. Kamath

Vidwan M. R. Gopalacharya

Garlanding by representatives of Institutions

11.45 a. m.

Reply by : **Prof T. V. Ramanujam**

Voice of thanks by **Shri S. R. Kasturi**

Place : **Bhartiya Music & Arts Society, Bombay - 22**

3.30 p. m.

Music

by **Dr. Isaimani Seerkazhi S. Govindarajan & Party**

Veena by : **Shri K. S. Narayanaswamy & Party**

Sitar by : **Shri Kartik Kumar & Party**

YOGASHAKTI MISSION (INDIA)

CERTIFICATE OF HONOUR



PRESENTED TO HONOUR

Prof. T. V. Ramanujam

on this25..... day ofDecember.....1974 ,
in recognition of the manifold services rendered to
YOGASHAKTI MISSION for the propagation of the
Message of YOGA and the spiritual development of
mankind to which task this Mission is dedicated.

May *Prof. Ramanujam*..... long
continue on this blessed Divine Path with
one-pointed devotion.



Ma Yogashakti.
Ma Yogashakti



महाराष्ट्र शासन

असे प्रमाणित करण्यात येत आहे की

..... श्री. चिरुकन्ना पुरम वरम चारी राधानुजम यांना, महाराष्ट्र शासनाच्या सामान्य प्रशासन विभागाची अधिसूचना क्र. एसईएम. १७७७-डेरक-पाच, दिनांक ९ सप्टेंबर १९७७ अन्वये, १९७३ च्या फौजदारी प्रक्रिया संहितेच्या (१९७४ चा दोन) कलम २१ मधील उपबंधानुसार बृहन्मुंबई सीमांतर्गत क्षेत्राकरिता

विशेष कार्यकारी दंडाधिकारी
(Special Executive Magistrate)

महणून ९ सप्टेंबर १९७७ पासून दोन वर्षांच्या मुदतीकरिता नियुक्त करण्यात आले आहे आणि त्या संहितेच्या कलम ८१ खालील अधिकार त्यांना प्रदान करण्यात आले आहेत.

महाराष्ट्राचे राज्यपाल यांच्या आदेशानुसार व नावाने

कृ. म. मोघे

(क. क. मोघे)

अपर मुख्य सचिव, महाराष्ट्र शासन

सामान्य प्रशासन विभाग
संचालक, मुंबई
दिनांक १२-९-१९७७



Bharat Ratna Dr. M.S. Subbulakshmi Auditorium